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## Books Received

**ACARYA VIDYASAGAR, *Pañcaśati*, Jnan Ganga, Delhi, 1990. Pages 16+351.**

A compilation of *Śramaṇa Śatak, Nirājan Śatak, Bhāvanā Śatak, Pariśahajay Śatak*, and *Sunīti Śatak* written in Sanskrit by Acarya Sri with Hindi translation in verse. Sanskrit *ṭikā*, Hindi translation and annotation by Pt. Pannalal Sahityacarya.

**CHANDRA, K. R., *Prācīn Ardhamāgadhī-ki khoj-me* (in Hindi), Prakrit Jain Vidya Vikas Fund, Ahmedabad, 1991. Pages 20+112. Price Rs. 32.00.**

In search of old Ardha-māgadhī in Manuscripts. It contains instances of changes made by the copy-writers while copying.

**JAIN, LAKSHMI CHAND, *Pravacansār : Ek Adhyayan* (in Hindi), Sri Digambar Jain Sahitya Sanskriti Samrakshan Samiti, Delhi 1990. Pages vi+166.**

It is Hindi translation of Dr. A. N. Upadhye's Treatises on *Pravacanasāra*.

**JAIN, TILAK CHAND, *Anmol Ratna* (in Hindi), Sri Atmanand Jain Mahasabha, Ludhiana, 1987. Pages 25+255.**

A treatise on *Navatattva* etc.

**JIVANPRAKASH 'JIVAN', *Sacitra Tirthaṅkar Caritāvalī*, Acarya Sri Atmaram Jain Prakashan Samiti, Ludhiana, 1983. Pages 188. price Rs. 15.00.**

Short life sketches of 24 Tīrthaṅkaras in verse.

**MUNI JAYANAND VIJAY, *Samādhān-ki Rāsmiyān*, Sri Svetambar Jain Sangha, Dhanasa (Jalore), 1991. Pages 4+144.**

Contains Jaina *tattva* in question and answer form.

# Light on Religion and Philosophy from the early Jaina Inscriptions from Rajasthan (upto 1200 A.D.)

Krishna Gopal Sharma

The early Jaina inscriptions from Rajasthan are in the main donative records meant to highlight the generosity of certain individuals, including both laymen and royal personages. Incidentally, they offer us some glimpses into the political and cultural history of the period. The inscriptions are mostly dated in the Vikrama Era. The Barli fragmentary stone inscription (obtained from a village 36 miles south-east of Ajmer) belonging perhaps to the fourth or fifth century B.C. is the earliest Jaina inscription reported from Rajasthan. In all we have 52 inscriptions in our list, and most of them come from eleventh and twelfth centuries. Our study sheds light essentially on the Rajasthan of eleventh and twelfth centuries. The inscriptions are written mostly in the Nāgarī characters and the language used is generally Sanskrit.

## *Jaina Pantheon*

It is interesting to observe that in the Naḍol plates of the Rājaputra Kīrtipāla, dated V.E. 1218,<sup>1</sup> the Hindu gods comprising the trinity are called Jinas or Jaina Arhats. The inscription invokes, in the beginning, after the words *om svasti*, the blessing of the gods Brahmā, Śrīdhara (Viṣṇu), and Śaṅkara (Śiva), 'who, always free from passion, are famous in the world as Jinas'.<sup>2</sup>

The early passages of the Bijolia Jaina inscription of Chāhamāna Someśvara, V.E. 1226<sup>3</sup> makes mention, rather elaborately, of the exploits

<sup>1</sup> See Kielhorn, *Epigraphia Indica*, Vol. IX, pp. 66-70.

<sup>2</sup> Cf. line 1 of the record, which reads: *om svasti. sriyai bhavantu vo deva. vra(bra)hma-sridhara-samkarah sada viragavanto ye jina jagati visrutah.* See *EI*, IX, p. 146.

<sup>3</sup> A. K. Vyas, *EI* Vol. XXVI, pp. 84-102.

of some Jaina pontiffs. Historically these references are not of much value, but they throw some light on Jaina mythology.<sup>4</sup>

### *Jaina Philosophy*

The Bijoliā Jaina inscription, V.E. 1226<sup>5</sup> contains some references to the Jaina tenets. The verse 41 of the inscription reads :

*ṣaṭ-khaṇḍāgama-baddha-sauhrda-bharāḥ ṣaḍ-jīva-rakṣeśvarāḥ  
ṣaḍ-bhedendriya-vaśyatā-parikarāḥ ṣaṭ-karma-kṛ (klṛ) pṭādarāḥ  
ṣaṭ-khaṇḍ-āvani-kīrti-pālan-parāḥ ṣāḍ-guṇya-cintākarāḥ  
ṣaḍ-dṛṣṭi-ambuja-bhāskarāḥ samabhavaḥ ṣaḍ-deśalasyā-aṅgajāḥ*

The term *ṣaṭ-khaṇḍāgama* used in the above verse appears to refer to the *Āgamas* or religious literature pertaining to the six divisions of the cosmos, called *dravyas* which are *jīva*, *dharma*, *adharmā*, *ākāśa*, *kāla*, and *pudgala*.

*Ṣaḍ-jīva* refers to *pṛthvī*, *ap*, *tejas*, *vāyu*, *vanaspati* and *trasa*.

The term *ṣaḍ-indriya* in the above verse appears to include *manas* also, the sixth sense.

The *ṣaṭ-karmas* of a Śrāvaka are enumerated in the following couplet of the Umāswāmi's *Śrāvakācāra* : *devapūjā gurupāstih svādhyāyah saṁnyamastapaḥ|dānam ceti grhasthānām ṣaṭkarmāṇi dine dine*.

The *ṣaṭ-khaṇḍas* denote the six parts of the earth as postulated by a Digambara Jaina doctrine. Of these six *khaṇḍas*, one is the Āryakhaṇḍa between the Ganges and the Indus and the rest are Mleccha-khaṇḍas outside the region.

The conception of *ṣaḍ-guṇya* is perhaps identical with the sixfold political expedients viz. *saṁdhi*, *vigraha*, *yāna*, *āsana*, *dvedhibhāva* and *āśraya*.

4 For details, see Dr. Krishna Gopal Sharma, "References to Jaina Pontiffs in the Bijolia Inscription of V. S. 1226", *Jain Journal*, Vol. XVIII, No. 3, Jan. 1984, pp. 103-105.

5 *Op. cit.*

*Ṣaḍ-drṣṭi* appears to have been used as a variant of *ṣaḍ-darśana*.

The verse 48 of the Bijoliā inscription reads :<sup>6</sup>

*pañcācāra-pārayaṇātma-matayaḥ pañcāṅga-mantra-jjvalāḥ*  
*pañca-jñāna-vicāraṇāsu-caturāḥ pañcendriyā-ritho-jjayāḥ*  
*śrīmat-pañca-guru-praṇāma-manasaḥ .....*

The term *pañcācāra* denotes the five *ācāras* which are *darśanācāra*, *jñānācāra*, *vīryācārā*, *cāritrācāra*, and *tapācāra*; these are specified in the Nemicandra's *Dravya-saṅgraha*, Ch. III, *gāthā* 52, which runs as follows : *daṁsaṇaṇāṇapahāṇe vīriyacāritta-varatavāyare/appaṁ paraṁ ca jujai so āyariyo muṇi jheo*.

The *pañcāṅgamantra* appears to refer to *mantras* classified under five heads, viz., *āvāna*, *sthāpana*, *saṁnidhikaraṇa*, *pūjana*, and *visarjana*, for the worship of the god.

The *pañca-jñānas* are mentioned in Umāsvāmi's *Tattvārthasūtra*, Ch. I, *sūtra* 9 which runs as follows : *matī-śrutā-avadhi-manahparyaya-kevalāni-jñānam*.

The *pañca-indriyārthas* are specified in the *sūtra* : *sparsā-rasa-gandha-varṇa-śabdāstadarthā*, Umāsvāmi's *Tattvārthasūtra*, Ch. II, *sūtra* 20.

The *pañcagurus* are Arhat, Siddha, Ācārya, Upādhyāya and Sarvasādhu as mentioned in the well-known sacred Jaina *mantra* : *ṇamo-arhaṇtāṇaṁ ṇamo siddhāṇaṁ ṇamo āriyāṇaṁ ṇamo uvajjhāyaṇāṁ ṇamo loe savvasāhūṇaṁ*.

### Jaina Preceptors

The names of ascetics Jāmbava (?) and Āmraka (?) belonging to the *gaccha* of Dhaneśvara find mention in the Ghaṭiyālā Jaina inscription of Pratihāra Kakkuka, V. E. 918.<sup>7</sup> The verses 22 and 23 of the inscription

<sup>6</sup> *Op. cit.*

<sup>7</sup> See Kielhorn, *Journal of the Royal Asiatic Society*, 1895, pp. 513-521.

records that Kakkuka built a temple of the god Jina and entrusted it to the community presided over by the ascetics Jāmbava (?) and Āmraka (?) and the merchant Bhākuṭa (?) in the *gaccha* of the holy Dhaneśvara.

The Bijāpur inscription of Rāṣṭrakūṭa Dhavala of Hastikuṇḍi, V. E. 1053<sup>8</sup> mentions the name of Vāsudeva, who was a Jaina preceptor. Vāsudeva, it is recorded in the inscription, was the preceptor of the Rāṣṭrakūṭa prince Vidagdharāja of Hastikuṇḍi whom he imparted spiritual knowledge and induced him to erect a temple dedicated to the god Jina in the town of Hastikuṇḍi. The prince, it is said, had himself weighed against gold, of which two-thirds were allotted to the god and the remainder to the Jaina preceptor, *i.e.*, Vāsudeva. The same inscription, in later verses, speaks of a Sūri named Śāntibhadra who is said to be the pupil of Vāsudeva.

The Byānā stone inscription of the Adhirāja Vijaya, V.E. 1100<sup>9</sup> mentions the name of Maheśvarasūri. The inscription states that, in the kingdom of the Adhirāja Vijaya (line 5), at the city of Śrīpathā (line 6) there was the Sūri or Jaina teacher Maheśvara (line 4) a leader of the Śvetāmbaras and belonging to the Kāmyaka-*gaccha* or sect (line 3) who occupied the seat of Viṣṇusūri, *i.e.*, who was the successor, or a successor of Viṣṇusūri. Lines 6 to 11 record that Maheśvarasūri died when the year 1100 was drawing to its close, when the waning fortnight of the month Bhādrapada was current, and when the second lunar day of the dark fortnight, coupled with the name of the moon, was passing away. Lines 12 to 17 describe how Maheśvarasūri's fame, like the river Gaṅgā, flowed through the three worlds.

An Ācārya Cārukīrtti of Māthura-*saṃgha* is mentioned in the Ajmer Museum Image inscription, V.E. 1216.<sup>10</sup> The inscription records the obeisance of Vīga, daughter of Rāhila and Sonama, the former of whom was a devotee of Ācārya Cārukīrtti of Māthura-*saṃgha*.

The name of Jinacandrasūri occurs in the Bijolia inscription of Cāhamāna Someśvara, V. E. 1226.<sup>11</sup> The verse 83 of the record states

<sup>8</sup> See Ram Karna, *EI*, Vol. X, pp. 17-24 ; also Kielhorn, *Journal of the Asiatic Society of Bengal*, Vol. LXII, Pt. I, No. 4, pp. 309-314.

<sup>9</sup> See J. F. Fleet, *Indian Antiquary*, Vol. XIV, 1885, pp. 8-10.

<sup>10</sup> *Annual Report on Indian Epigraphy*, 1957-58, B 419, p. 518.

<sup>11</sup> *Op. cit.*

that Jinacandrasūri was the preceptor of Lolāka, the founder of the temple therein.

A Pūrṇabhadrasūri, pupil of Candrasūri, the foremost of the Candra-*gaccha* is mentioned in the Jālor stone inscription of Samarasimhadeva, V.E. 1239.<sup>12</sup> We are told that the inscription was a composition of Pūrṇabhadrasūri.

A Pūrṇadevācārya, pupil of Devācārya, is mentioned in the Jālor stone inscription of Samarasimhadeva. V. E. 1242.<sup>13</sup> The third part of the inscription (which is of a later date) informs us that on the 11th of the bright half of Jyaiṣṭha in the (Vikrama) year 1256, the work of installation was done, according to the behests of the royal family, by Pūrṇadevācārya, pupil of Devācārya in the case of the *torana* etc. of (the image of) the god Pārśvanātha and also of the hoisting of the flag on the golden flag-staff on the original spire of the temple.

#### *Jaina Saṁghas, Gaṇas and Gacchas*

The 'holy' *gaccha* of Dhaneśvara is mentioned in the Ghaṭiyāla Jaina inscription of the Pratihāra Kakkuka, V.E. 918.<sup>14</sup> The community presided over by the ascetics Jāmbava (?) and Āmraka (?) and the merchant Bhākuṭa (?), belonged to it. To this community was entrusted the temple of the god Jina by the Pratihāra Kakkuka of Maṇḍor who himself had caused the temple to be built.

The name of Vāgata-*saṁgha* is mentioned in the Ajmer Museum Image inscription from Kaṭoriā, dated V. E. 1052.<sup>15</sup> The inscription records that the said Jaina image was installed by three brothers—Simhaika, Yaśorāja and Nonṇaika at the instance of Śūrasena of Vāgata-*saṁgha*.

Vāgata-*saṁgha* is also mentioned in the Ajmer Museum Mahāvīra image inscription, V. E 1061.<sup>16</sup> The inscription mentions the name of Dharmasena of Vāgata-*saṁgha*.

12 See D. R. Bhandarkar, *EI*, Vol. XI, pp. 52-54.

13 *Ibid.*, pp. 54-55.

14 *Op. cit.*

15 *Annual Report on Indian Epigraphy*, 1956-57, B 232.

16 *Ibid.*, 1957-58, B 421, p. 59.



A Kāmyaka-*gaccha* is mentioned in the Byānā stone inscription of the Adhirāja Vijaya, V.E. 1100.<sup>17</sup> Maheśvarasūri, the Jaina teacher, and a leader of the Śvetāmbaras, at the city of Śrīpathā, belonged to the Kāmyaka-*gaccha*.

The Kāmyaka-*gaccha* originated from Kāmā in Bharatpur district and remained confined only to this area.<sup>18</sup>

The Saṅḍeraka-*gaccha* finds mention in (i) the Sevādī stone inscription of Kaṭukarāja, V.E. 1172 ;<sup>19</sup> (ii) the Nādoī plates of Ālhaṇadeva, V.E. 1218<sup>20</sup> and (iii) in the Sāṅḍerav stone inscription of Kelhaṇadeva, V.E. 1221.<sup>21</sup> The last inscription mentions a grant made by Ānaladevī, the queen-mother of Kelhaṇadeva, to the god Mahāvīra, who is said to be the 'mūlanāyaka' (the primeval leader) of the Shaṅḍeraka-*gaccha*.

Saṅḍeraka denotes Sāṅḍerāv, 10 miles north-east of Bālī town in the Pālī District. It is one of the many instances in which the Jaina *gacchas* are called after the names of places in Marwar.<sup>22</sup>

A Māthura-*saṅgha* is mentioned in the Ajmer Museum image inscription, V.E. 1216<sup>23</sup> and in another inscription of V.E. 1231<sup>24</sup> from the same Museum. Guṇabhadra, the author of the Bijolia inscription,<sup>25</sup> we are told, also belonged to the Māthura-*saṅgha*.

The Māthura-*saṅgha* is a sub-division of the well-known Kāṣṭhā-*saṅgha*. The Māthura-*saṅgha* appears to have remained influential in Rajasthan during the eleventh and twelfth centuries.<sup>26</sup>

A Candra-*gaccha* is mentioned in the Jālor stone inscription of

17 *Op. cit.*

18 See K. C. Jain, *Jainism in Rajasthan*, p. 28.

19 See D. R. Bhandarkar, *EI*, Vol. XI, pp. 30-32.

20 See Kielhorn, *EI*, Vol. IX, pp. 63-66 ; also H. H. Dhruva, *Journal of the Bombay Branch of the Royal Asiatic Society*, Vol. XIX, p. 26ff.

21 See D. R. Bhandarkar, *EI*, Vol. XI, pp. 46-47.

22 *Ibid.*, p. 31.

23 *Annual Report on Epigraphy*, 1957-58, B 419, p. 58.

24 *Ibid.*, 1957-58, B 430, p. 59.

25 *Op. cit.*

26 See K. C. Jain, *Jainism in Rajasthan*, pp. 71-72.

Samarasirṃhadeva, V.E. 1239.<sup>27</sup> Pūrṇabhadrasūri, pupil of Candrasūri, we are told, was the foremost of the Candra-gaccha.<sup>28</sup>

### Jaina Literature

There is another large Sanskrit inscription from Bijoliā dated V.E. 1236, incised on a rock different from the one on which the inscription of Cāhamāna Someśvara, dated V.E. 1226, is engraved. The inscription is a *kathā* in verse, entitled *Uttama-śikhara Purāṇa* which appertains to the Jaina creed. About this inscription, F. Kielhorn<sup>29</sup> writes thus :

To this inscription Colonel Tod, in his *Annals and Antiquities of Rajasthan*, Vol. II, p. 744 has given the title '*Śaṅkha Purāṇa*' at the same time informing us that it appertains to the Jaina creed ; while according to the Progress Report of the Archaeological Survey of Western India for the year ending 30th June, 1905, p. 52, the inscription is a Jaina poem entitled, '*Unnata-śikhara Purāṇa*'. Moreover, in the Annual Progress Report of the Archaeological Survey Circle, North-Western Provinces and Oudh, for the year ending 30th June, 1893. p. 21, the same inscription has been called a *praśasti*, and stated to give 'a long list of the spiritual heads of the Kharatara-gaccha'. All these statements are more or less incorrect.

The inscription (which consists of forty-two lines of writing, covering a space of about 15'2" long by 4'9½" high) is a '*kathā*' in verse, entitled '*Uttama-śikhara purāṇa*'. This poem was composed by Siddhasūri, and consists of five '*sargas*', with a total of 294 verses. It was engraved on the rock in the Vikrama year 1232. The title, everywhere clearly engraved and well-preserved, occurs in the five passages.

This '*Uttama-śikhara Purāṇa*' is sure to exist somewhere or other in manuscript, and I write this note to draw attention to the poem, and to urge scholars in India to search for it in Jaina libraries. To edit the text solely from the inscription would be a very trouble-

<sup>27</sup> *Op. cit.*

<sup>28</sup> The inscriptional evidence indicates that Candra-gaccha was influential in and around Sirohi area, approximately from 1125 A. D. to 1435 A. D. See K. C. Jain, *Jainism in Rajasthan*, p. 60.

<sup>29</sup> *Journal of the Royal Asiatic Society*, 1906, pp. 700-701.

some task, because the writing on the rock in several places has been more or less effaced.<sup>30</sup>

### *The Vidhicaitya Movement*

The Jānglū Jaina inscription of V.E. 1176 shows the spread of the *Vidhicaitya* movement, so eagerly sponsored by many Jaina Ācāryas of the period, to such remote regions of Rajputana as the south of Bikaner.<sup>31</sup> The inscription records the setting up of an image of Śantinātha in a *Vidhicaitya* at Jāngalakūpa, now known as Jāngalū, a village twenty-four miles to the south of Bikaner. The Ajayapur Jaina inscription of V.E. 1176<sup>32</sup> also seems to be 'the outcome of that very widespread movement of the consecration of the *Vidhicaityas* Ajayapura seems to be merely another name of Jāngalakūpa'.<sup>33</sup>

30 Kielhorn, "Bijoli Rock Inscription : The Uttama-sikhara-Purana", *JRAS*, 1906, p. 700 and p. 701.

31 Dasharath Sharma, "The Jangalu Inscription of V.E. 1176", *The Jaina Antiquary*, Vol. IV, No. 2, Sept. 1938, p. 63.

32 Dasharath Sharma, "Another Jaina Inscription of V. E. 1176", *The Jaina Antiquary*, Vol. V. No. 1, June 1939, p. 27.

33 *Ibid.*

# Ya-sruti in Prakrit

Satya Ranjan Banerjee

*Y'a-sruti*<sup>1</sup> is a vital phenomenon in Prakrit including in all its dialects, but in Ardhamāgadhī its presence is sharply felt. The very word *s'ruti* denotes that it is meant for pronunciation and not for writing, and therefore, *y'a-sruti* would be lighter than the original pronunciation of *ya-kāra*. This lighter pronunciation is said as *laghu-prayatnātara*. Though *y'a-sruti* is one of the vital features of Prakrit, it is not always present in all the Prakrit texts printed so far. The editors of the respective Prakrit texts face enormous difficulties in editing their texts with regard to *y'a-sruti*. Some manuscripts (= Mss) of the same text have it, and others do not, while in some cases the *y'a-sruti* is not used at all. Hence the difficulty to solve the problem. The present paper is an humble attempt to review the position of *y'a-sruti*, so that scholars may get a clue in editing a Prakrit text.

*Y'a-sruti* has been discussed by the Prakrit grammarians. But as the Prakrit grammarians are divided into two distinct schools,<sup>2</sup> an Eastern and a Western, their treatment on *y'a-sruti* is also not the same. Hemacandra (1088-1172), a grammarian belonging to the western school, in his Prakrit Grammar (I. 180) has prescribed *y'a-sruti* after *a* and *ā* only, but in his commentary under the same *sūtra*, he has further added that *y'a-sruti* is also occasionally noticed after *i* as well.<sup>3</sup> His text runs thus ;

*a-varṇo y'a-s'rutih, I. 180*

- 1 The symbol *y'* is used to indicate *y'a-sruti* in order to differentiate it from the semi-vowel *y*.
- 2 For the divisions and descriptions of the two schools of Prakrit grammarians see S. R. Banerjee, *The Eastern School of Prakrit Grammarians*, Vidyasagar Pustak Mandir, Calcutta 1977.
- 3 In my book, *The Eastern School of Prakrit Grammarians*, I have discussed the problem of *y'a-sruti* from the point of view of the two schools of Prakrit grammarians (pp. 100-103). Here I have incorporated those ideas freely. But I have not used any inverted commas here to indicate that. Moreover, I have revised some of my earlier ideas, and added something more for understanding the development of *y'a-sruti*.

*ka-ga-ca-jetyādinā luki sati śeṣaḥ avarṇaḥ avarṇāt paro laghu-prayatna-tara-y'a-kāra śrutir bhavati.*

It simply means that when by the rule *ka-ga-ca-ja-ta-da-pa-ya-vām prāyo luk* (I. 177), the medial single consonants, such as, *ka, ga, ca, ja, ta, da, pa, ya* and *va* are dropped leaving behind the accompanying vowel, the remaining *a-varṇa*, i.e., *a* or *ā*, if preceded by *a* or *ā*, is pronounced like a lightly articulate *y'a* (*laghu prayatna-tara*).

The reason for happening this *y'a-śruti* phenomenon lies in the fact that it is due to the articulation of sounds "first the teneues were softened into mediae and were then dropped. This means that the plosion was weakened between voiced sounds and finally disappeared."<sup>4</sup> And because of this, the remaining vowel is pronounced in a lighter form, and to represent that lightly articulate *ya*, the symbol *y'a* or *y'ā* is to be written to distinguish it from the semi-vowel *ya*. For example,

Skt. *nagara* > Pkt. *ṇaara* > Pkt. *ṇay'ara*,  
 Skt. *kācamaṇi* > Pkt. *kāmaṇi* > Pkt. *kāy'amaṇi*,  
 Skt. *pātāla* > Pkt. *pāāla* > Pkt. *pāy'āla*,  
 Skt. *dayālu* > Pkt. *daālu* > Pkt. *day'ālu*.

It should be noted here that according to Hemacandra, *y'a-śruti* can be used to all kinds of Prakrit dialects where intervocalic stops are elided.

Hemacandra strictly observes that the *y'a-śruti* is possible only after *a-varṇa*. So in his opinion *lokasya* would be *loassa* and not *loy'assa*, *devaraḥ* would be *dearo* and not *dey'aro*. But in his *vṛtti* he maintains the view that it is occasionally seen after *i* also, e.g., *piy'ai* < *pibati* (*kvacid bhavati, piy'ai*). He has only given the example after *i-kāra*. Whether *y'a-śruti* will be observed after any other vowels is not clear from Hemacandra's *vṛtti*. Other western Prakrit grammarians, such as, Trivikrama (1236-1300 A.D.), Siṃharāja (1300-1400 A.D.), Lakṣmīdhara (1475-1525 A.D.) and Appayyadiḥṣita (1553-1626 A.D.) have echoed Hemacandra in this matter. Caṇḍa (III. 35) also admits it in between *a* and *ā*.

Coming to the eastern school, we find the picture different.

4 A. M. Ghatage, *Introduction to Ardhamagadhi*, Kolhapur, 1951, p. 20, § 28.

Vararuci (3rd-5th cent. A.D.) does not recognise it at all, so also his commentator Bhāmaha (II. 2). But the other commentators, such as, Vasantarāja and Sadānanda, recognise it.<sup>5</sup> They both quote the same line *iṣat-prṣṭaḥ prayojyo yaḥ kvacid lupteṣu kādiṣu* (ṭikā under II. 2) —in order to justify some of the usages as *kaṇayam* for *kaṇakam*, *caṇayā* for *canakāḥ* etc. Kramadīśvara (12th-13th cent. A.D.) does not formulate any hard and fast rule on this point. In his opinion *y'a-śruti* may optionally come after any vowel and in any dialect (II. 1).<sup>6</sup> We do not know the views of Puruṣottama (12th cent. A.D.) on *y'a-śruti*, because that portion of his Prakrit grammar is not available. Rāmaśarmā Tarkavāgīśa (end of 16th cent. A.D.) has not discussed anything on *y'a-śruti*. Mārkaṇḍeya (17th cent. A.D.) also does not make any provision for this, but he simply gives a quotation according to which the non-initial vowel *a* and *i* may sometimes be pronounced like *y'a* : *anādāv aditāu varṇāu paḥitavyāu yakāravād iti Pāṭhaśikṣā* (II. 2). Other grammarians of this school do not say anything on the subject.

From the above it is evident that the grammarians belonging to the eastern school do not practically advocate the rule of Hemacandra, they follow a different method. In their opinion, the rules regarding the substitution of *ya* for *a* refer to pronunciation (*śruti*) and not to writing. It is, therefore, evident from the grammars of the eastern school that the proper way is to write *a* in all cases irrespective of any vowels and leave the reader to pronounce it in accordance with his speech habit. So according to the eastern school we could write *loassa* and *loy'assa*, *dearo* and *dey'aro*, but according to the westerners we could write only *loassa* and *dearo*.

In modern times while editing a Prakrit text, be it Jain or non-Jain, Hemacandra's rule for *y'a-śruti* plunges us into the very vortex of controversy. In this respect also two different problems are faced. In some Jaina Mss. we find *y'a-śruti* after *a* or *ā* almost strictly following Hemacandra, while in others it is found after all sorts of vowels. The Prakrit passages of Sanskrit drama and some other Prakrit books as edited by different scholars do not show any evidence of *y'a-śruti*. Let

<sup>5</sup> *Prakṛta-Prakāśa* ed by Batuknath Sharma and Baladev Upadhyay with the *Sanjivani* of Vasantarāja and *Subodhini* of Sadānanda in parts. The Princes of Wales Sarasvatī Bhavana Texts No. 19, Government Sanskrit Library, Benaras, 1927.

<sup>6</sup> *Prakṛtādhyaya* of Kramadīśvara ed by S. R. Banerjee, Prakrit Text Society, Ahmedabad, 1980.

us discuss the problem as experienced by some eminent scholars in editing their respective texts.

Albrecht Weber while editing the *Bhagavati* (1865)<sup>7</sup>, a Jaina canonical work, has come across the problem of *y'a-śruti* occurring in the fragmentary Ms. of the *Bhagavati*, and after much deliberation he considers it to be one of the exclusive characteristics of Jaina Prakrit, and by that he, perhaps, meant *Ardhamāgadhi*. But even in the *Ardhamāgadhi* texts the use of *y'a-śruti* is not uniform. Hermann Jacobi in editing the *Kalpasūtra* (1879)<sup>8</sup> and the *Ācārāṅga-sūtra* (1883)<sup>9</sup> has noticed it. In his opinion in the use of *y'a-śruti* Jaina Mss. follow no uniform practice. In the Mss. of the *Kalpasūtra* and of the *Ācārāṅga* used by him, he has noticed erratic practice in Mss matter. But at the end he concludes by saying, "From an etymological point of view, it is more self consistent that *y'a-śruti* should be written after all vowels, because it is the remnants of lost consonant."<sup>10</sup> Practically speaking, Jacobi has echoed the views of Kramadīśvara who indirectly prescribes *y'a-śruti* after all vowels whenever the intervocalic stops are elided. Incidentally it can be mentioned here that L. Alsdorf, while editing the *Kumārāpāla-pratibodha*,<sup>11</sup> thinks that *y'a-śruti* is a characteristic feature of Jaina Mss. alone. In fact, it was Richard Pischel who was not always uniform with regard to the problem of *y'a-śruti* in several of his treatises. In his edition of *Sakuntalā* (1879)<sup>12</sup> Pischel has not used any *y'a-śruti* in the Prakrit passages, even in those places where, according to Hemacandra (I. 180), *y'a-śruti* is expected. He has not corrected the Mss. as he has done in the case of *Deśināmamālā* by following the dictum of Hemacandra, e.g., *pamaāo* instead of *pamay'āo* for *pramadāḥ*. In the description of the Mss. consulted by him, he has not even noticed any controversy regarding *y'a-śruti*. With regard to Prakrit passages he has said, "I have given special attention to the Prakrit passages, and I trust this edition will contribute to a better knowledge of scenic Prakrit than it has been possible to acquire."<sup>13</sup> His edition shows that Pischel is not keen to change the intervocalic *a* into *y'a*, if it is not corroborated by any Mss., whereas in the case of *Deśināmamālā*

7 *Ueber ein Fragment der Bhagavati*, aus dem Abhandlungen der Koenigl Akademie der Wissenschaft zu Berlin, 1865, p. 397f.

8 *The Kalpasutra*, Leipzig, 1879, pp. 20-21.

9 *The Acaranga Sutra*, London, 1883, p. xv.

10 *Kalpasutra*, p. 21. Cf. Ghosh, *Karpuramanjari*, p. 42.

11 *Der Kumārāpāla-pratibodha*, Hamburg, 1929, p. 52, § 2.

12 Kalidasa's *Sakuntala*, 2nd edn. HOS, Cambridge, Mass. 1922.

13 p. xi of the 2nd ed of Pischel's *Sakuntala*.

his argument was different. In 1880 while editing *Deśināmamālā*<sup>14</sup> Pischel corrected the Mss. and used *y'a* in places where the Mss. have simple *a* in the light of Hemacandra's grammar (I. 180). This fact is recorded by him in his Introduction when he observes, "I have also followed throughout Hemacandra's own rule on the use of the euphonic *y'a* (Grammar I. 180). There is no Mss. either of the *Siddhahemacandra* or of the *Deśināmamālā* which strictly observes it. They all write *y'a*, also after other vowels than *a*, *ā* especially after *i*; *ī*. As Hemacandra makes no exception with regard to the *Deśināmamālā* I have patiently undertaken the tedious task of correcting the many hundreds of instances in which the rule has been infringed by the Mss. I have not, however, made even the slightest correction without giving the reading of the Mss. in the critical notes."<sup>15</sup> The second edition of Pischel's *Deśināmamālā* was revised by P. V. Ramanujaswami and was published in 1938 by the Bhandarkar Oriental Research Institute, Poona. In his second edition Ramanujaswami has consulted some more seven Mss. His remarks on *y'a-śruti* is interesting and worth quoting here :

"The text of the *Deśināmamālā* may be considered to have been settled with considerable purity. I have, therefore, allowed the text to remain as it stood in the first edition. In few places, however, a euphonic *ya* has been substituted for *a* to make the text consistent throughout, although personally, I hold a quite different view of the matter. Hemacandra in his grammar (I. 180) calls it *y'a-śruti* and allows it after *i* also. Mārkaṇḍeya in his Grammar (II. 2) requires it after all vowels and remarks that it is a rule of *Pāṭhasikṣā*. It is, therefore, clear that the rules regarding the substitution of *y'a* for *a* refer to pronunciation and not to writing. There are certain rules, though a few, which refer to pronunciation of letters. Such, for instance, are *Prākṛta-prakāśa*, XI.5 and *Prākṛta-sarvasva* IX.27. The rule relating to *y'a-śruti* is one of this kind. From the rules of Hemacandra and Mārkaṇḍeya, as well as from the practice of Jaina Mss. it will be seen that *y'a* is heard not only after *a* or *ā* but also after other vowels and Mārkaṇḍeya says that *i* is similarly to be pronounced as *y'i*. The proper way, therefore, is to write *a* in all cases and leave the reader to pronounce it according to his practice. A similar practice occurs with regard to the vowels *e* and *o*. It is admitted on all hands that the Prakrits possess

<sup>14</sup> *The Desinamamala* of Hemacandra, part I, text and critical notes, ed by R. Pischel, Bombay, 1880, 2nd ed revised by P. V. Ramanuja Svami with Introduction, critical notes and glossary, Poona, 1938,

<sup>15</sup> *Ibid.*, p. 30.



these vowels in the short and long forms. They are to be pronounced short when followed by a conjunct consonant. Both the long and short vowels are represented by the same character and the short vowels are only heard in pronunciation. In the same way, the vowel remaining after the elision of the consonants is always to be written as *a* but it has to be pronounced as *y'a* when preceded by *a* or *i* short or long. In the text of the *Deśināmamālā* Prof. Pischel has taken the trouble of correcting every *a* into *y'a*, when it is preceded by *a* or *ā*. I have allowed them to stand as they are rather than take the trouble of rechanging every such *y'a* into *a*, and changed a few others which have been left due to oversight in the first edition, although, as I have explained above it is not necessary to do so. I have done so for the sake of uniformity."<sup>16</sup>

Ramaswami's view seems to be quite logical and can go on a par with that of the eastern school of Prakrit grammarians. In the case of Pischel what happens is this that in the meantime his edition of Hemacandra's Prakrit Grammar came out in two volumes (Vol. I, 1877, Vol. II, 1880). In the notes of his Vol. II (1880) under the *sūtra* I. 180 he remarks that *y'a-śruti* cannot be restricted to the Jaina Prakrit alone, but later on in his *Grammatik der Prakrit Sprachen* (1900) Pischel is more explicit than his notes under I. 180 in accepting *y'a-śruti* as a feature of Jaina Prakrit and sums up the whole discussion in the following manner.<sup>17</sup>

"In the place of the consonants that have dropped off a weakly articulated *ya* (*laghu-prayatnatara y'a-kāra*) is uttered, that is indicated in his Grammar by *y'a* (§ 45, C. 3.15 ; Hc I, 180 ; Kī 3.2.). Except in Mss written by Jainas this *y'a* is not indicated. Hc. I, 180 teaches that it comes in between *a* and *ā* only, but he attests also *piy'ai = pibati* and I. 15 *sariy'ā = Pali saritā = sarit*. MK fol. 14 refers to a quotation, according to which *y'a-śruti* occurs when one of the vowels is either an *a* or an *i* sound : *anādāv aditau varṇau paṭhitavyau yakāravād iti Pāṭhas'ikṣā*. In Kakkuka Inscription *y'a* is generally written only between *a* sounds as 1 *say'alāna*, 9 *pay'ā*, 10 *nāy'a*, *manay'am pi* (sic) 11 *say'alam pi* (sic) ; on the otherhand it is mostly wanting after an *i* sound. But the inscription is not uniform. Besides *niy'a* (9) stands *nia* (12), in 14 there is *iy'a* and in 13 *ney'a naiva* also. The oldest Mss write *y'a*

<sup>16</sup> *Ibid.*, p. 2.

<sup>17</sup> R. Pischel, *Grammatik der Prakrit Sprachen*, Strassburg, 1900, translated into English by Subhadra Jha, Motilal Banarsidas, Delhi 1957, § 186.

after all vowels before *a*, *ā* in AMg, JM, JŚ and for these dialects *y'a* is a characteristic. Therefore, *indiy'a = indriya*, *hiy'ay'a = hṛdaya*, *giy'a = gīta*, *dīhiy'a = dūhikā*, *ruy'a = ruta*, *dūy'a = dūta*, *tey'a = tejas*, *loy'a = loka* are rightly written. One says, however, only *ei = eti*, *loe = loke*, *dūo = dūtaḥ*. Numerous examples are found in the preceding and following paragraphs. The Jainas erroneously carry this and other modes of writing from AMg, JM, JŚ over to other dialects too (§ 11.15)."

The picture of *y'a-śruti* is different in non-Jaina Prakrit texts. For example, A. L. Che'zy in his edition of *Sacountalā* of Cālidāsa (Paris, 1830) has not used any *y'a-śruti*, probably he has not found them in the Mss. It may seem probable that as his edition is called a Bengal recension, his Mss may not have any *y'a-śruti*. Similarly Monier-Williams also did not use any *y'a-śruti* in the second edition of his *Śakuntalā* (1876). The opinion of Pischel is already said before. In a similar way, N. B. Godabole in his edition of the *Mṛcchakaṭīka* (1896) has not used any *y'a-śruti* in the text. He has not indicated them even in the variants given by him in the footnotes. In the dramas of Bhāsa as edited by T. Ganapati Shastri and C. R. Devadhar no *y'a-śruti* is found. The remaining vowels (*udvṛttasvara*) are used after the elision of intervocalic consonants, e.g., *kusali so āado*, *āama-ppahāṇāṇi* and so on.

The only Prakrit drama in which *y'a-śruti* poses a problem is the *Karpūra-mañjarī* of Rājāśekhara. The two editors, Sten Konow and Manomohan Ghosh, have some difficulties in editing it. Sten Konow has utilised 13 manuscripts for his edition of the *Karpūra-mañjarī*: eleven Mss (ABC NOPRSTUW) for the text and two (KJ) for the commentaries. Out of these eleven MSS, he has distinguished two groups: "a South Indian group comprising STU and a Jaina group, to which belong ABCPW." The others are more or less copied from the Jaina group. Among these Mss, the *y'a-śruti* is not found in all the Mss except in the Jaina group. In some cases, say N, "a few instances of *y'a-śruti* (or writing of an intervocalic *y* in cases of secondary hiatus, as in *may'aṇa* for *maṇa*) show influence from Jaina Mss."<sup>18</sup> In the preface he has said, "I leave unmentioned the *y'a-śruti* in the Jain Mss."<sup>19</sup> In fact, in his edition he has practically avoided *y'a-śruti* as the *Karpūra-mañjarī* is not a Jaina text. A look at the *KM* will reveal this fact quite clearly. Even in the foot-notes, he has seldom recorded any variants with *y'a-śruti*. This shows that Sten Konow is, perhaps, tacitly accepting the fact that *y'a-śruti* is a feature of Jaina texts,

<sup>18</sup> Sten Konow, *Karpuramanjari*, HOS, 1902 p. xxv.

<sup>19</sup> Sten Konow, *loc. cit.*

and not of others. Manomohan Ghosh, on the other hand, in his edition of *KM*, after discussing a lot, on *y'a-s'ruti*, has concluded, "Hence words occurring with *y'a-s'ruti* in the Mss W can be maintained in their original form in the reconstructed text. But this procedure requiring emendations of many words where *y'a-s'ruti* does not occur (but can be expected), we have not adopted this. It may be hoped that this will not in any way diminish the usefulness of the text."<sup>20</sup> Ghosh has not also used *y'a-s'ruti* in his edition of *KM*. He too has not supplied any variants with *y'a-s'ruti* in the footnotes.

Recently, A. N. Upadhye has talked about *y'a-s'ruti* in several of his edited Prakrit texts. But in all the texts he could not maintain the same view. In 1945 his edition of *Candralekhā s'aṭṭaka* was published. In that Prakrit drama no *y'a-s'ruti* is used and he has no remark on it either. In one of his Mss designated Ka lots of scribal lapses are found, of which *y'a-s'ruti* is one.<sup>21</sup> Hence he has not constituted the texts with *y'a-s'ruti*. But in 1949, while editing the *Lilāvāṭikathā* (= Pkt. *Lilāvaikahā*),<sup>22</sup> a Prakrit romance of circa 800 A.D., his argument was different. By that time he considered *y'a-s'ruti* as a vital factor in Prakrit, at least, in his edition of *Lilāvaikahā*. While constituting the text from several manuscripts, Upadhye has noticed that *y'a-s'ruti* is found in three Mss designated by him as P, J and B. But in P and J, the *y'a-s'ruti* is regularly used "with *a* and *ā* irrespective of the preceding vowel", whereas B "does not introduce it, if the preceding vowel is not *a* or *ā*". As a result he concludes by saying, "so I have retained *y'a-s'ruti* following the best Mss and in those cases where all the three Mss do not give *y'a-s'ruti*, I have noted the readings with P, J, B. The possibility of getting the Mss of the *Lilāvāṭi* in which *y'a-s'ruti* is less frequent is not in any way, ruled out; in fact, though present here and there, *y'a-s'ruti* is not the regular feature in the extracts quoted by Kavi in his article referred to above."<sup>23</sup>

A. N. Upadhye further says that Prof. L. V. Ramasvami Aiyar, Ernaculam, informs him that a 14th century Malayalam grammar (written in Sanskrit), called *Lilātilakam*, refers to the *y'a-s'ruti* of Prakrits as *yakāracchāyā*.

20 Manomohan Ghosh, *Karpuramanjari*, University of Calcutta, Calcutta, 1939 2nd ed 1948, p. 43.

21 *Candralekha*, ed by A. N. Upadhye, Bharatiya Vidya Bhavan, Bombay, 1945, p. 4.

22 *Lilavai* of Kouhala ed by A. N. Upadhye, Singhi Jaina Series 31, Bharatiya Vidya Bhavan, Bombay, 1949.

23 Upadhye, *Lilavai*, p. 12.

However, with regards to *y'a-s'ruti*, the opinion of Upadhye<sup>24</sup> is worthquoting :

“The phenomenon of *y'a-s'ruti* is quite natural and justified in the evolution of Indian languages. To begin with, *ya* like pronunciation of certain *udvṛtta* vowels in Prakrit must have been detected by grammarians, but the practice and the degree of thoroughness of writing *y* might have differed from locality to locality and from school to school. Some grammarians appear to hint that some vowels, though written as vowels, are to be pronounced like *y*, possibly to avoid vowel combination. In Jaina Mss of Prakrit works it is regularly used. In non-Jaina works, not preserved in Jaina Mss, it is absent. The Prakrit grammarians, both Jaina and non-Jaina, recognise it. The Jaina authors and writers might have consistently, if not mechanically, used it in their works and in their Mss after any vowel before Hemacandra's time and generally after *a* and *ā* subsequent to Hemacandra. But we cannot say that it was not at all used by non-Jainas, because non-Jaina grammarians have recognised it and some words in modern Indian languages do show *y'a-s'ruti*. These facts place us in a difficult position. The editor could be failing in his duty, if he sets aside the norm supplied to him by Mss. Like Pischel a grammarian may like to eschew *y'* in Mahārāṣṭri, but an editor will have to be faithful to his material on the basis of which he is building the critical texts.”

But a few years later the same learned scholar did not use *y'a-s'ruti* in his edition of *Ānandasundarī* (1955). His argument then was a little different than the former. In the Introduction of that drama he says “The *y'a-s'ruti* is not used, because P does not give it ; and what is given by T is a highly exaggerated practice. Some readings of *y'a-s'ruti* are, however, noted by way of illustration.”<sup>25</sup> And naturally Upadhye has not used it in his edition of *Ānandasundarī*.

The above survey has furnished us four different ideas. First, all the Prakrit grammarians are not unanimous with regard to *y'a-s'ruti*. The western Prakrit grammarians headed by Hemacandra prescribe *y'a-s'ruti* mainly after *a* or *ā*, and sometimes after *i* also. Whether *y'a-s'ruti* will be observed after any other vowels, such as *u*, *ū*, *e*, *o* etc. is not clear from Hemacandra's prescription. But the eastern Prakrit

<sup>24</sup> *Ibid.*, pp. 11-12.

<sup>25</sup> *Anandasundarī* ed by A. N. Upadhye, Motilal Banarsidas, Banaras, 1955 p. 11.

grammarians do not maintain such views. In their opinion the vowels should remain as they are after the elision of intervocalic consonants. They have not practically advocated for *y'a-s'ruti*, but from the statement of Kramadiśvara and Mārkaṇḍeya we can infer that *y'a-s'ruti* could be used after all sorts of vowels. As it is a matter of pronunciation, it is better not to show it in writing. Secondly, *y'a-s'ruti* is predominantly found in the Jaina Mss, be it canonical or non-canonical. But even there no uniformity is maintained. In some Mss it is used uniformly, in others haphazardly. The editors are therefore at a loss to decide which course to adopt. Thirdly, some scholars think that *y'a-s'ruti* is a chief feature of Jaina Prakrit and therefore, it must be shown in the text, and in that case Hemacandra's dictum should be followed. Lastly in the Sanskrit dramas and other non-Jaina Prakrit works *y'a-s'ruti* is not used at all, nor does it pose a problem. In those texts the vowels remain as they are (without any *y'a-s'ruti*) after the elision of some intervocalic single consonants. The rule of Hemacandra is not followed at all.

It should be noted in this connection that linguistically *y'a-s'ruti* is a natural and logical phenomenon. Something like this is also noticed by Pāṇini in one of his *sūtras*. The *sūtra* says that "v and y are pronounced with a lighter articulation before an *as'* letter, according to the opinion of Śākaṭāyana"<sup>26</sup> (cf *vyor laghu-prayatnataraḥ Śākaṭāyanasya VIII. 3.18*). Under the *sūtra* Bhaṭṭoji Dikṣita explains *laghu-prayatnatara* as follows :

*yasyocārāṇe jihvāgropāgra-madhya-mūlānām śaithilyam jāyate so laghūccāraṇaḥ, i. e.,*

"The lighter articulation results from the relaxation of the muscles and the organs employed in speech, The places of pronunciation are palate, etc, the organs are the root, the middle and the tip of the tongue. When the contact of the tongue with the various places is very light the articulation is *laghu prayatnatara*"<sup>27</sup>, for example, *bho + atra = bhoy'-atra*, *asāu + ādityaḥ = asāv'ādityaḥ*. Pāṇini generally admits it after *o* and *au*.

From Pāṇini's aphorism it is also clear that *laghu prayatnatara* is a matter of pronunciation. "Effort or articulation is a quality of the

<sup>26</sup> S. C. Basu, *Siddhanta Kaumudi*, reprinted by Motilal Banarsidas, Delhi, p. 85.

<sup>27</sup> *Ibid.*, p. 85.

person who utters and which is the cause of the utterance of a letter  $\nu$  and  $y$  of lighter articulation are substituted for the final  $\nu$  and  $y$  in *bhoy*, *bhagoy*, *aghoy* or after an *a* or *ā*. The lighter  $\nu'$  will replace the heavy  $\nu$ , and so the lighter  $y'$  the heavy  $y$ ." 28

In this connection a great linguistic feature is worth noting. The heavy and lighter nature of  $y$  and  $\nu$  in Sanskrit is recorded in the *Śikṣās*<sup>29</sup> and the *Prātiśākhya*s.<sup>30</sup> The *Śikṣās*, though not of very early origin, have stated the different qualities of  $y$  and  $\nu$  in Sanskrit. In the *Yājñavalkya Śikṣā*<sup>31</sup> (verses 150-159) it is stated that  $y$  and  $\nu$  are of 3 kinds: *guru* (heavy), *laghu* (light) and *laghutara* (lighter, very light). In the initial position  $y$  and  $\nu$  are *guru* (heavy), medially they are *laghu* (light) and finally they are *laghutara* (lighter).<sup>32</sup> The heavy quality of  $y$  and  $\nu$  is pronounced with great obstruction, whereas the light quality of them is pronounced with less obstruction. But almost no obstruction is made in lighter pronunciation. The *Śikṣās*<sup>33</sup> further say that by doubling the initial  $y$  and  $\nu$  (*i. e.*, *yy* and *vv*) the heavy nature is often indicated. This doubling in the initial position is found in the *Śatapatha-Brahmaṇa* of the Mādhyandina school, perhaps, to indicate the heavy quality. The light quality can be understood when  $y$  and  $\nu$  either become vocalic or they are elided medially. This nature of elision of  $y$  and  $\nu$  is recorded by Hemacandra in his Prakrit grammar (I. 177) as a result of which a sort of  $y$ -like (*śruti*) is heard (I. 180). The lighter (*laghutara*) quality of  $y$  and  $\nu$  are generally available in *sandhi* between diphthongs plus other vowels, *agnāvagni* etc. This fact is recorded by Pāṇini in his *sūtra*—*vyor-laghu-prayatnatarāḥ Śakaṭāyanasya* (VIII 3. 18).

Even in Pali *y'a-s'ruti* sporadically appears. This fact is recorded by Geiger in the following :

28 *Ibid.*, p. 85.

29 The *Sikṣas* where this idea is reflected are the *Yajnavalkya Sikṣa* (verses 150-159), *Parasari Sikṣa* (60-63), *Laghu Amoghanandini Sikṣa* (1-5), *Padyatmika Sikṣa* (12-13), *Kesari Sikṣa* (1-2), *Pratijnasutra* (II. 1) etc. See also Siddheshwar Varma, *Critical Studies in the Phonetic Observations of Indian Grammarians*. Chapter VI, pp. 126-132. (1st ed 1929), reprinted Indian ed by Munshiram Manoharlal, Delhi, 1969. This problem is also discussed by I. Datta, 'Had Sanskrit a Fricative  $w$ ?' *Anviksa*, Vol XII, 1989, pp. 75-84; On the Treatment of  $y$  in old Indo-Aryan, *Journal of the Asiatic Society*, Vol 31, 1989, pp. 61-67.

30 *Rgveda Pratisakhya* II. 9-11; *Taittiriya Pratisakhya* X. 19-23; *Vajsaneyi Pratisakhya* IV, 124-25; *Atharvaveda Pratisakhya* I. 25, II. 21-24.

31 Varma, *Ibid.*, p. 126.

32 *Ibid.*, p. 126.

33 *Laghu Amoghanandini Sikṣa*, *Pratisakhya-pradipa Sikṣa*, *Kesavi Sikṣa*. See also Varma, *Ibid.*, p. 127.

“The various phenomena of Prakrit are met with sporadically also in Pali... One of these sporadical phenomena is the occasional elision of an intervocalic mute which is replaced by the hiatus-filler *y* or *v* : *suva* ‘parrot’ (beside *suka*) = *s’uka* ; *khāyita* ‘eaten’ = *khādita* ; *niya* ‘own’ (beside *nija*) = *nija* ; *sāyati* ‘tastes’ (beside *sādiyati*, *sādita*) = *svādite*.”<sup>34</sup>

This *y’a-s’ruti* is also noticed in some of New Indo-Aryan languages.<sup>35</sup> In numerous *tadbhava* words of NIA, *y’a-s’ruti* can be traced. For example, Skt. *s’ūkara* > Mg. *s’ūara* > Beng. *s’ūyara* ; Skt. *modaka* > M. *moaa* > Beng. *moyā* ; *piano* > Beng. *piyāno* ; Skt. *sītārāma* > Hindi *siyārāma* ; Skt. *śrgāla* > M. *siāla* > Guj. *siyāla* ; Skt. *pāda* > Marathi *pāya*.

The above survey shows that *y’a-s’ruti* is a natural and logical consequence in language, and in Prakrit this is reflected after the elision of some intervocalic single consonants. If that be the case then what should be the position of *y’a-s’ruti* in Prakrit.

In general, *y’a-s’ruti* can be avoided in writing in Prakrit, instead the remaining vowels (*udvṛtta svāra*), whatever they might be, can be retained. As it is a matter of pronunciation, let the readers pronounce it the way they like it. This should be the general practice of the editors of Prakrit texts. But in the case of Jaina canonical literature, the *y’a-s’ruti* can be retained (if it is found in the Mss), maintaining the dictum of Hemacandra (I. 180). It appears to me that as Hemacandra is a Jaina, he has prescribed it for Jaina literature mainly, though without mentioning it categorically, instead he has made it a general feature of Prakrit. Though it is a natural and logical result of Prakrit, its indication in writing can be avoided for the sake of uniformity in Prakrit texts. And that is the case with the non-Jaina Prakrit texts like *Gāthā Saptas’ati*, *Setubandha*, *Gauḍavaha*, *Usāniruddha*, *Karpūramañjarī*, *Ānandasundarī*, and so on, where no *y’a-s’ruti* is noticed, not even in their Mss. In the case of *Des’ināmamālā*, it was Pischel who corrected the Mss for the sake of *y’a-s’ruti*. As Hemacandra is a Jaina,

<sup>34</sup> *Pali Literature and Language* tr by Batakrishna Ghosh, University of Calcutta, Calcutta, 1943, pp. 81-82, § 36.

<sup>35</sup> S. K. Chatterjee, *The Origin and Development of the Bengali Language*, University of Calcutta, Calcutta, 1926, § 170 p. 338f. G. A. Grierson, *Introduction to Maithili Dialects*, Calcutta 1909, pp. 9-11, 24 ; Pandit Hazari Prasad Dvivedi, ‘Hindi *y’a-sruti* ki Pariksa’, *Madhuri* Vol 9, 1932, 527 f ; A. N. Upadhye, *Lilavai*, p. 11.

Pischel must have thought that Hemacandra might have used *y'a-s'ruti* in his book, and so it should be restored, despite the fact that Mss do not always preserve them. So is also the case with Hemacandra's *Kumārapālā-carita*; otherwise in non-Jaina Prakrit texts, no *y'a-s'ruti* is found. In the Prakrit passages of the Sanskrit dramas *y'a-s'ruti* does not occur at all, and hence there is no need of using it. Though logically it is possible, it is better to avoid it at least in the non-canonical texts. I believe in this way we can avoid lots of controversy about *y'a-s'ruti*.



# The Relevance of Nompies in Karnataka Jainism

Vasantha Kumari

The prominent role of religion in shaping the life of mankind has always been upheld for, religion is considered as a means to attain peace and tranquility. The worship of the divinities, the observance of rituals, the visit to the temples—basically form the inherent human instincts and this has much to do with the ways and life of the community. Thus, devotion and worship form the integral structure of religion.

Jainism does not believe in the God as creator. Hence the non-creator omniscient Jina does not favour his followers with divine grace. But essentially the Jainas have lived as a devotional creed and they have been worshipping the images of Tīrthaṅkaras and other lesser gods and goddesses like Yakṣas, Yakṣis, Kṣetrapālas etc and their favours are sought.

The term '*nompy*' and '*vrata*' are synonymous<sup>1</sup> but the term *nompy* is commonly used by the Jainas of Karnataka. It refers to the ritualistic and ceremonial religious observances.

The different forms of *nompies* performed by the affluent of the Jaina community of Karnataka are found in a number of lithical<sup>2</sup> and literary records.<sup>3</sup> It is imperative that, the *nompies* formed a significant socio-religious activity of Karnataka Jainism during the 12th Century A.D.<sup>4</sup> and its unbroken tradition is maintained even to this day. Consequently this religious activity has always been upheld as a virtue.

1 Hampa Nagarajaiah, *Nompiya Kathegalu*, (Nom. Ka-HPN).

2 EC, Vol. II.

3 Ranna, *Ajitanatha Purana*.

4 *Descriptive Lists of Stone/Copper Plate Inscriptions*, 1940-41 and 1942-43, K.R.I., Dharwar, 1961.

The origin and development of the ritualistic performance of *nompies* may be assigned to the pre-Camuṇḍarāya period, the doyen of Karnataka Jainism. More emphasis seems to have been given to this observance after the installation of the free standing monolithic colossal image of Bāhubalī at Śravaṇabelagolā in Karnataka and the *mahābhiṣeka* ceremony which was observed subsequently.<sup>5</sup> This event also resulted in the stimulation of the sectarian feelings of the Jaina community of Karnataka. The aristocratic class and the commoners alike, were actively involved in socio-religious meritorious activities like building *niṣidhis* in honour of Jaina monks who died of *sallekhanā*, engraving footprints of prominent Jaina Ācāryas, building temples, donating money, making land grants for feeding the ascetics, worshipping the deities, maintaining *bastis*, etc.<sup>6</sup>

Jainism in Karnataka made its speedy ascendancy till 12th Century A.D.<sup>7</sup> The decline thereafter may be attributed to many zealous Hindu religious activists like Rāmaṇujācārya, the advocator of Śrī Vaiṣṇava cult,<sup>8</sup> and Bāsavesvara (1105-1167), a minister of Bijjala, a Jaina king of the Kālācūri dynasty. The Vīraśaiva movement attained wide popularity on account of the missionary activities of Channabāsava and Ekānta Rāmāyya and others.<sup>9</sup> They popularised the philosophy of *bhakti* as a means to realise the spiritual and materialistic objectives. Simultaneously they advocated the miraculous and blessing abilities of their respective religious gods, goddesses and their saints, etc.<sup>10</sup>

Giving credence to these factors the Jaina Ācāryas also conceded to the required change and encouraged the affluent laymen to adhere to the ritualistic observance of *nompies*. The worship of the lesser blessing divinities like Yakṣa and Yakṣi also became widely popular thereafter. They shrewdly encouraged these developments so that it would maintain the parity with the popular *bhakti* movement. As a matter of fact, devotion, worship and invocation were emphasised in the religious observances. Innumerable fables, upholding the religious merits of

5 EC, Vol. II.

6 *Ibid.*

7 Kalghatagi (ed), *Jainism—A Study*.

8 Saletore, *Medieval Karnataka*.

9 E. P. Rice, *Kanarese Literature*.

10 *Ibid.*

*nompies* were narrated<sup>11</sup> to the householders, generally by the Ācāryas in order to evoke the faith in the doctrine of Vardhamāna Mahāvīra.

The *nompies* were usually performed in the regional temples but the prevalent belief was that it was meritorious to perform the worship at places of pilgrimage, particularly during some auspicious months of the year when the temples were accessible to a large number of pilgrims. These auspicious months were mostly Āṣāḍha, Śrāvaṇa, Bhādrapada and Āśvina. These months are considered auspicious because they are associated with the ascetic observance of *cāturmāsa*. During this period, the ascetics restrict their movements and conduct themselves to religious discourses, *svadhāya*, writing, meditation, etc.<sup>12</sup>

*Aṣṭāṅhikā pūjā* was one of the popular *nompies* which was observed by the Jainas of Karnataka. Reference to this *nomy* has been made in Raṅṅa's text *Ajitanātha Purāṇa* whereupon he stresses the need to perform *Aṣṭāṅhikā vrata* by all the Jaina Śrāvakas.

*sakala śrāvaka janangal  
mālpa pujayakkum*<sup>13</sup>

Initially this *nomy* was observed for eight days. During this period, *upavāsa* (fasting) was also observed. The observers of this *nomy* were called *Aṣṭopavāsis*.<sup>14</sup> An inscription at Śrāvaṇabelgola also refers to Pattani Guruvadigal. This inscription is in the Tamil character and hence it is also presumed that the monks were from Tamil Nadu, 'Pattani' in Tamil means 'fasting'. This proves that there is a semblance between the term 'Pattani' and the term 'Aṣṭopavāsi' of the Kannada region. This shows that fasting (during the *Aṣṭāṅhikā pūjā*) was observed both by the ascetics and the laymen during auspicious days.<sup>15</sup>

Nandīśvara *nomy* was generally performed by the Jaina aristocracy initially and later even the common house-holders observed this *nomy* in a simple form. On the eve of the *udyāpana* or final con-

<sup>11</sup> *Nom. Ka-HPN.*

<sup>12</sup> *Ibid.*

<sup>13</sup> *Ibid.*

<sup>14</sup> *Ibid.*

<sup>15</sup> P. B. Desai, *Jainism in South India.*

clusion of the *nompy*, the construction of temples for 24 Tīrthaṅkaras was followed by the celebration of *pañcakalyāṇaka* rites and granting of lands to the newly built temples.<sup>16</sup> They also donated metal images of Jina, gongs, lamps and other utensils which were necessary for conducting regular worship in the temples. The Nandiśvaras, which form a unique representation in metal were also gifted to the temples. According to the Jaina canon, a full fledged Nandiśvara should contain the 1014 figures of Tīrthaṅkaras on each of the faces with Siddha at the top.<sup>17</sup> Many such representations are seen in the Jaina temples of Karnataka. One such unique representation is found at Śaṅkha *basti*<sup>18</sup> in Lakṣmeśvara and another at Bandarada *basti*, Śravaṇa-belgolā.<sup>19</sup>

Some of the *nompies* which were commonly performed in order to achieve specific objectives are as follows :

*Karma-nirjarā nompy*—the performance of this *nompy* is believed to free a person from the effects of his bad deeds in the previous births.<sup>20</sup>

*Karmaharāstaniya nompy*—the aspirants in general, desired to seek birth in Indraloka.<sup>21</sup> In the connecting narrative story of this *nompy* even women during pregnancy after pasturities and a barren wife are also listed among those who performed this *nompy* to seek fortune.

*Kalpa-kunjada nompy*—wherein the aspirants desired to seek heavenly life. The lamps in the temple were lighted in the evening, continuously for four months by the celebrators of this *nompy*.<sup>22</sup>

*Kilyagu nompy*—a reference to this *nompy* is also found in an inscription which belongs to the period of Cālukya Tribhuvanamalla Someśvara IV. It is stated that, the gift of land and money was

16 *Nom. Ka-HPN*.

17 *Annual Report on Kannada Research in Bombay Province, 1939-49*, K.R.I. Dharwar, 1941.

18 *Ibid.*

19 *Homage to Sravana Belgola* (Marg Publications).

20 B. S. Kulakarni, *Nompy Kathegalu*, (*Nom. Ka-BSK*).

21 *A Descriptive Catalogue of the Kannada Manuscripts*, Madras, Vol. III.

22 *Ibid.*

received as *dakṣiṇeya dāna* by one Narasiṃha Paṭṭa Vardhana from Malāla Mahādevī, when she performed the *Kilvagu nomy*.<sup>23</sup> It is also mentioned in another inscription dated 1176 A.D. that Malāl Mahādevī was the daughter of Vikramāditya VI and a wife of Kadamba chief of Goa, Jayakeśī II.<sup>24</sup>

*Kaivalya-sukhāṣṭamī nomy*—was performed to obtain wealth, children, etc.<sup>25</sup>

*Migeyarala nomy*<sup>26</sup> and *Nirgatisayada nomy* were performed to overcome poverty.<sup>27</sup>

*Navanidhi-bandārada nomy*—wherein the aspirants hoped for peaceful and prosperous life.<sup>28</sup>

*Nāgara-pañcamī nomy*—deals with the worship of snakes according to the Jaina custom. This worship includes certain rites in the temples like conducting the *abhiṣeka* and *aṣṭavidhārcane*. Here it may be noted that the Non-Jaina practice of worshipping ant-hills was condemned by the Jainas.<sup>29</sup>

*Nitya-sukhada nomy* was performed to obtain fame, popularity and prosperity.<sup>30</sup>

*Jivadayāṣṭamī nomy* emphasised the faith in the doctrine of *ahimsā*, in philosophy and in practice. Retributions are also illustrated for violating non-violence, wherein the aspirants desired for heavenly life.<sup>31</sup>

*Siddhara nomy*—the observer of this *nomy* aspired for long life and prosperity.

23 Dr. B. R. Gopal, *Karnataka Inscriptions*, Vol. V., K.R.I., Dharwar.

24 *Ibid.*

25 *Nom. Ka-BSK.*

26 *A Descriptive Catalogue of the Kannada Manuscripts*, Madras, Vol. III.

27 *Nom. Ka-BSK.*

28 *Ibid.*

29 *Nom. Ka-HPN.*

30 *Nom. Ka-BSK.*

31 *Ibid.*

*Sapta-jyotiya nomy* was observed to seek peace and tranquility.<sup>32</sup>

*Saubhāgyada nomy*—In a copper plate inscription of early 16th Century A.D. found at Moodubidri, in South Kanara District, it is stated that this *nomy* was performed by one Bhiravendra, the king of Karkala. He celebrated this *nomy* under the guidance of Lalita Kīrti Ācārya of the newly established Karkala Mutt. More than 10,000 people of his administrative jurisdiction are stated to have taken part in this celebration. The ruler's motive in performing this *nomy* indeed was to proclaim the religious significance and to seek peace, prosperity and heavenly life.<sup>33</sup>

*Sapta-paramastānada nomy*<sup>34</sup> and *Puṣpāñjali nomy* were performed by the aspirants in order to lead a happy married life and to get male issues.<sup>35</sup>

*Upasargada nomy* was celebrated to accomplish *ratnatraya* that is to achieve right faith, right knowledge and right conduct. An Epigraphical reference to *ratnatraya*<sup>36</sup> *nomy* is found in an epitaph of 15th Century A. D. at Śravaṇabalgolā, where it is stated that the concluding rites of *ratnatraya nomy* was celebrated at the feet of Lord Gommateśvara at Śravaṇabalgolā by the Śrāvakas of Bididi. It is also mentioned that, they went on a pilgrimage to Śravaṇabalgolā to perform the concluding rites of *Ratnatraya nomy*.<sup>37</sup>

*Candana-sastiya nomy* was performed to get rid of all sorts of diseases specially leprosy. An inscription of the 12th Century A.D. found at Akkigunda, Dharwad District refers to this *nomy*. On the eve of the *udyāpana* ceremony, the Bhavyas of Harati presented the image of *Cauviśa Tīrthaṅkaras*.<sup>38</sup>

*Āyigahiya nomy* was performed by the forsaken wives to revive their happy family life.<sup>39</sup>

32 *Nom. Ka-HPN.*

33 V. Lokanatha Shastri, *Noodabidureya Caritre*, 1937.

34 *Nom. Ka-BSK.*

35 *Ibid.*

36 *Ibid.*

37 *EC, II.*

38 *A Descriptive List of Stone/Copper Plate Inscriptions.*

39 *Nom. Ka-BSK.*

An extensive list of *nompies* exist and so far, nearly 200 *nompy* narrative stories have been discovered. An eminent Jaina intellectual giant of Mysore, in Karnataka by name Sri Padma Raja Pundit, is stated to have published, by his own effort, nearly 200 *nompy* stories between the year 1893 to 1930. But unfortunately the copies are seldom accessible to the people. Very recently, in the year 1976 and 1981, many *nompy* stories were collected and published by Dr. Hampa Nagarajaiah and Dr. B. S. Kulakarni respectively. These collections narrate all the periodically observed ceremonies and rituals, along with the norms and practices prevalent among the Jains. These ritualistic compendium helps us to understand the religious customs which prevailed during the medieval period in Karnataka among the Jains.

The descriptive offerings and the meaning of each items offered by the performer presents an interesting picture in the *Kaivalya-sukhāṣṭamī nompy*.<sup>40</sup> The following offerings were made during the concluding ceremony of this *nompy* and each item so offered is said to bestow a particular fortune to the performer.

Kannada name	Botanical name	English name	Fortune
1 Uppu		Salt	To keep up the virtue of one's promises
2 Akki	Oriza Satvia	Rice	To beget children
3 Bele	Cicer Arictirm	Dal	To avoid being born in the lower class/caste
4 Yellu	Sasamum Indicum	Gingelli	To avoid getting a bad name
5 Godi	Triticum Sativum	Wheat	To become a scholar
6 Uddu	Phaseolus Radiatus	Black Gram	To give up addiction to Alcoholic drinks
7 Togari bele	Cajanus Indicum	Pigeon Pea	To seek good fortune to one's own daughter

<sup>40</sup> *Ibid.*

Kannada name	Botanical name	English name	Fortune
8 Hesaru	Phaseolas Mungo	Green Gram	To possess gold ornaments
9 Alasaude	Vigna Catiaug	Runners Beau	To achieve fame
10 Navane	Panicum Italicum	Millet	To get rid of quarrelsome nature
11 Batta	Oryzasativa	Paddy	To become a scholar

Apart from these, fruits, flowers, ghee, jaggery, *hurige*, *birusege*\* and other fried items were also offered as gifts. Besides these, clothes were (offered) to the monks and the nuns and *ahāradāna* to Caturvarṇa Muni Sangha and many such meritorious deeds were performed. This *nomp*y was observed by one Kaṇakamālā, according to the instruction of Devapāla Muni and consequently she was bestowed with wealth and children. After leading a happy family life, she entered the monastic life and died of *samādhi maraṇa*.<sup>41</sup>

The *nomp*y celebration also gave rise to the multiplication of rituals, resulting in the widening of the socio-religious activities. Thereupon the Jaina householders were also inspired by the Ācāryas to conduct religious rites more or less at par with the Brahminical religious complexity.<sup>42</sup> However, the fundamental Jaina concept of Right faith, Right knowledge and Right belief was upheld and thus the Jaina religious structure was kept intact.

It has also resulted in the amalgamation of many Hindu rites and ceremonies into the Jaina structure. For instance, the *Ananta-Caturdaśī vrata* is a popularly observed *nomp*y among the Brahminical section of the Hindu society. This is observed on the 14th day of the bright fortnight during the month of Bhādrapada that is August/September. This *vrata* is celebrated in honour of God Nārāyaṇa, reclining on the back of a serpent, symbolising the space and wisdom in a posture of inactivity. This posture is called '*Ananta Śayana*'. The intention of performing of this *nomp*y is to develop immunity to all the sorrows.<sup>43</sup>

\*Sweets fried in ghee. Rice or wheat flour mixed with jaggery and other incenses like cardamom, clove, etc.

<sup>41</sup> *Ibid.*

<sup>42</sup> *Ibid.*

<sup>43</sup> *Encyclopaedia of Indian Culture*, Vol. I, p. 71.



An observer of this *vrata* ties cotton band, made up of 14 threads around his right arm, called 'Ananta Dharma' symbolising the forces. In contrast to this, the Jainas worship 'Ananta Tīrthaṅkara.' The concluding ceremony of this *nomy* was usually performed by the couple.<sup>44</sup> This *nomy* seems to have become widely popular and is prevalent even to this day. There are many epigraphical references to this *nomy*. An inscription belonging to the late 19th Century found at Śravaṇabelgolā states that while concluding this *nomy* at Bhaṇḍāra basti, Śravaṇabelgolā, the image of fourteen Tīrthaṅkaras, beginning with Vṛṣabha and ending with Ananta Tīrthaṅkara were presented by Chittiram Appava Śrāvaka of Tanja Nagaram. Yet another inscription found at Akkigunda near Sangali states that the image of Cauṣiṣa Tīrthaṅkara was presented by Padami Goudi, Sugigavdi and other Bhavyas of Harati, disciples of Jayakīrti Bhaṭṭāraka Deva of Mūla saṅgha, Surasta gaṇa, on the occasion of *udyāpana*, after performing the religious observance of *Ananta nomy*.<sup>45</sup> Two more inscriptions of Varakodu, dated 1425 and 1431 also deal with the performance of *Ananta nomy* by the Bhavyas of that place.<sup>46</sup>

*Śivarātri* and *Gaurī nompies* are the religious feasts observed by the Hindus of Karnataka. The Jainised form of observation of these *nompies* may be attributed to the popular Vīraśaiva Movement. The Jainas worshipped Tīrthaṅkara Ādinātha instead of Śiva. On the occasion of this *nomy*, *abhiṣeka* is performed four times during the night at regular intervals. Gaurī, Yakṣi of Śreyāmsa Tīrthaṅkara was worshipped by the Jainas. This was in contrast to the popular Hindu conception of Gaurī *pūjā*, wherein Goddess Gaurī, wife of divine Śiva and her son, Gaṇeśa are worshipped.

The Jainised form of *Nagara-pañcamī*, constituted the worship of Pārśvanātha Tīrthaṅkara along with Yakṣa Dharaṇendra and Yakṣī Padmavatī. On the contrary, the Non-Jainas worshipped the ant-hills and this was ridiculed by the Jainas.<sup>47</sup>

The contemporary socio-religious rivalries and atrocities on the Jaina shrines and monks by a section of conceited Non-Jaina religious group has been picturised in the *Vastu-kalyāṇada nomy*.

<sup>44</sup> *Nom. Ka-BSK.*

<sup>45</sup> *EC, II.*

<sup>46</sup> *M. A. R.* for 1920.

<sup>47</sup> *Nom. Ka-HPN.*

The use of Jaina shrines for prostitution, throwing of dead bodies inside the *garbhagudi*, ridiculing nudity of the Tīrthaṅkara images and the ascetics ; the concept of non creativity, non-creator God Jina and forcing the ascetics to vacate the temple vicinities, etc., has been depicted very effectively.<sup>48</sup>

The calamities of such severe persecutions were not fictitious. Many historical evidences in support of this unpleasant rivalries have been found. But the Jainas of Karnataka, have proved themselves to be excellent protectors of socio-religious norms of peaceful existence and toleration. The doctrinal depth provided them with enough moral strength to bear such impended humiliation. Obviously, these socio-religious developments caused the rise and growth of communal organisation. But it has to be noted that the Jainas of Karnataka did not develop any antagonistic attitude towards the Non-Jainas. Instead, many *nomp*y stories were written, illustrating retribution for intolerant religious crimes which were considered to be evil. In *Vāstu-kalyāṇada nomp*y<sup>49</sup> it is depicted that one Nandīmitra suffered from leprosy on account of his involment in a heinous crime. In his subsequent birth, he was born as a tiger and was killed by a hunter. He was reborn as pig, dog, buffalo, etc., such narrative stories and supporting stories upheld, not merely the Jaina theory of *karma*, they also aimed to mould the life pattern of people by inculcating in them the spirit of co-existence, harmony and peaceful life.<sup>50</sup>

*Nompies* were observed for consecutive years like 3, 5, 7, 9, 12 and so on. A festival atmosphere of sanctity and splendour marked the beginning and the concluding ceremonies of the *nompies*. *Mangala* signs and other decorative *rangolis* were usually drawn or painted with powdered rice mixed in water. The *kalasa*, *darpaṇa*, *svastika*, etc., are considered as signs of goodluck and therefore they were exhibited to ensure success to an undertaking.<sup>51</sup>

The gift of metal images of Tīrthaṅkara, Nandīśvara, Pañcapara-meṣṭis, Yakṣas and Yakṣis were made to the temples during the *udyāpana*

48 *Nom Ka-BSK*.

49 *Ibid*.

50 Pandit Kailash Chandra Shastri, *Jainism* (Jivaraja Jaina Granthamala, Kannaḍa Grantha-2).

51 *Nom, Ka-HPN*.

ceremony. Thus, the Jaina iconography swelled into a complex system and idol worship became an integral part of religion and philosophy.<sup>52</sup>

Various kinds of dishes, food grains, and other important ingredients like jaggery, sugar, betelnuts, betel leaves, milk, ghee, etc., offered to the deities by the observers<sup>53</sup> of *nompies* formed a considerable source of income to the Purohits.

Although the ritualistic form of worship was in contrast to *bhāvapūjā*, it became a natural course of religious celebration. This has also been approved by the Ācāryas like Puṅgyapāda, Elācārya, Akalaṅka, Mallisena, etc.<sup>54</sup> Simultaneously, the sanctity of 'mantra śāstra' was also upheld. Various works were written on *mantra śāstra*. In Mallisena's *Bhairava Padmāvati-kalpa Sūtra*, the meaning of 'om hrīm' is interpreted as 'om' = symbol of *divya dhvani* of the Tīrthaṅkaras and *ru + hu + yi* = *hrīm* as symbolic worship of Pārśvanātha Tīrthaṅkara and Yakṣa Dharaṇendra and Yakṣī Padmāvati.<sup>55</sup>

Though the wider celebration of *nompies* can be assigned to the period of 12th Century A.D., the antiquity of *nompies* has been associated to the period of Vardhamāna Mahāvīra. Various *nompie* stories depict Śrenika Mahārāja and Celini Devī as the pioneer performers of *nompies*. According to the Jaina tradition, they are stated to have been the contemporary of Vardhamāna Mahāvīra. They performed the *nompie* rituals according to the instructions given by Gautama Gaṇadhara.<sup>56</sup>

The popular narrative *nompie* stories gained relevance among the Jainas of Karnataka and they form an integral part of the socio-religious activities of the Jaina community even to this day. The *nompie* performance is considered to be the essence of religious activity, capable of giving worldly happiness, and also ultimate salvation.

52 *Ibid.*

53 *Ibid.*

54 Pandit Bhujabali Shastri, *Sanskrit Vangmayake Jaina Kavigala Kanike*, Moodibidure.

55 D. Padmanabha Sharma, *Jinasasanadevategala Mattu Deviyara Manyate*, Bhuvanahalli, p. 13 and Mohanlal Bhagwan Das Jhavery, *Mantra Sastra*.

56 *Nom. Ka-HPN.*

# Jaina Concept of Memory

Mohan Lal Mehta

Modern psychology regards memory as a specific kind of revival or reproduction of past events. It includes the following factors : retention, reproduction, recognition and localisation. To remember an event, the event must have been experienced before and the experience must have been retained or preserved in the mind in the form of an unconscious trace. This is called retention. But the mere retention of a percept is not memory. It must be reproduced in the shape of an image. Thus, one may retain the multiplication-table in the mind, but he is not said to remember it until the table is actually revived in consciousness in the form of visual or verbal images. This stage is called reproduction. Again, any vague reproduction cannot be regarded as memory proper. The image reproduced must be recognised as the image of a former percept. The image must be known to be the image of the object which was experienced in the past. This state of cognition is called recognition. Further, in memory the percept reproduced is referred to a particular point of time. This stage of memory is called localisation. Thus, retention implies the process of power of preserving the unconscious traces or dispositions of past percepts. Reproduction is the revival of past percepts in the form of images and ideas that pre-supposes the retention of those percepts in the shape of mental traces. Recognition means the cognition of an object knowing it to be old and familiar or as something perceived before. Localisation is the recognition of the object having a temporal and spatial reference to it. In the light of this process, it will be easy to explain the Jaina concept of memory.

Retention follows in the wake of perception. At this stage the determination that took place at the stage of perception is retained. The *Nandi-sūtra* defines retention as the act of retaining a perceptual judgment for a number of instants, numerable or innumerable.<sup>1</sup> According to the *Tattvārtha-bhāṣya*, retention is the final determination of the object, retention of the cognition and recognition of the object in the future.<sup>2</sup> Thus, according to the opinion of Umāsvāti, retention

<sup>1</sup> *Nandi-sutra*, 35.

<sup>2</sup> *dharana pratipattiryathasvam matyavasthanamavadharanam ca—Tattvartha-bhasya*, I, 15.

develops through three stages. Firstly, the nature of the object is finally determined, secondly, the determination of the object is retained, and thirdly, the object is recognised on future occasions. Jinabhadra defines retention as 'the absence of the lapse of perceptual cognition'.<sup>3</sup> At this stage the judgment which has been acquired in perception, becomes so firm that it does not lapse. Like Umāsvāti he also admits three stages of retention. As he says : 'The absence of lapse of the perceptual judgment of the object, the formation of mental trace, and the recollection of it again in the future constitute retention. All of them follow in the wake of perception.'<sup>4</sup> Pūjyapāda defines retention as 'the condition of the absence of forgetting in the future of what has been cognised in the state of perception'.<sup>5</sup> Akalaṅka defines it as 'the absence of forgetting the same of what has been cognised by perception'.<sup>6</sup> Vidyānanda defines it as 'the condition of recall'.<sup>7</sup> Vālideva gives a different definition. According to him, 'retention is the consolidation of perception'.<sup>8</sup> It is the gradual consolidation and the absence of the lapse of perceptual cognition for some time because of the mindfulness of the cogniser.<sup>9</sup> He criticises the view of those who regard retention as the condition of recall in the future. It has been observed by him that retention is nothing but the consolidation of perception for a certain length of time. It is not the condition of recall in the future, since it is a category of perceptual cognition and, hence, cannot last up to the time of recollection. Furthermore, if it were to last up to that time, it would be impossible to cognise anything else during that interval, inasmuch as even the exponents of the said view are not prepared to admit the presence of two conscious activities at the same time. Thus, how can retention be defined as the condition of recall? We recollect our past experience on account of the special capacity of the soul to remember past events. The faculty of retention cannot be regarded as the cause of recollection. Retention, however, can be admitted as a remote cause of recall, and not as the immediate one, since it is not an impossibility to admit so many remote causes of an event.<sup>10</sup> According to Hemacandra, 'retention is the condition of recollection'.<sup>11</sup> This condition is nothing but the causal stuff capable of

3 .....aviccū dharana tassa—*Visesavasyaka-bhasya*, 180.

4 *Ibid.*, 291.

5 *avetasya katantare avismaranakaranam dharana—Sarvarthasiddhi*, I, 15.

6 *nirjnatarthavismrtirdharana—Tattvartha-varttika*, I, 15, 4.

7 .....smrtihetuh sa dharana—*Tattvartha-sloka-varttika*, I, 15, 4.

8 *sa eva drdhatamavasthapanno dharana—Pramana-naya-tattvaloka*, II, 10.

9 *Syadvada-ratnakara*, II, 10.

10 *Ibid.*

11 *smrtiheturdharana—Pramana-mimamsa*, I, i, 29.

change into the effect called recall that consists in the recollection of past events. To express the same idea in a different manner, retention is nothing but the latent mental trace left over as legacy by previous experience. It is, thus the continued existence of a particular perceptual judgment for a certain length of time. Hemacandra further remarks that this latent mental trace should be admitted as a species of cognition on the ground that it is a category of comprehension. It should not be supposed that it is different from cognition as such, because if it were not cognitive in character, it could not produce recall which is a category of cognition. One kind of existence is impossible to be transformed into another kind of existence which is opposite in nature. If retention in the form of hidden mental trace were not cognitive in nature, it could not be an attribute of the self, inasmuch as the attributes of a conscious entity cannot be non-conscious in nature.<sup>12</sup>

Recollection is the cognition that has the stimulus of a latent mental trace for its condition. It refers to its content by a form of the pronoun 'that'.<sup>13</sup> The latent mental trace is nothing but the disposition retained by our past experience. Its emergence to the surface of consciousness constitutes the stimulation of recollection. The emergence of recollection is necessarily conditioned by this sort of stimulation. Unless and until this type of stimulation is present, recollection cannot emerge. But how does the latent mental impression serve as the stimulus for the emergence of recollection? It requires another stimulus. The disposition of past percepts, though it may have continued for a certain length of time, does not operate as the cause of recollection unless it is awakened by another stimulus. The stimulus to excite it is admitted to be two-fold by the Jaina.<sup>14</sup> First of all, the person reproducing his past experience must be competent to do so. Now, what is this competency? It is nothing but the destruction-cum-subsidence of the obscuring karmic veils. The second factor is nothing but the external conditions that bring the disposition to maturation. It includes the observation of similar objects and the like. Now, mere observation of similar objects and such other conditions are not enough to arouse recollection, since sometimes it happens that such conditions as the observation of similar objects and the like being present recollection does not arise. All the external conditions may be

12 *Commentary on Pramana-mimamsa*, I, i, 29.

13 *vasanodbodhahetuka tadityakara smrtih—Pramana-mimamsa*, I, 2, 3.

14 *avaranakṣayopasamasādrśadarsanādisamagrīlabdhaprābodha tu smrtim janayati—Commentary on Pramana-mimamsa*, I, 2, 3.

there to arouse recollection, and yet, recollection does not emerge because of internal incompetency. Unless the mental make-up is efficient enough to recollect what has been experienced in the past, no emergence of recollection is possible. Mere external causes cannot give rise to internal activities. In cooperation with internal states only external conditions can produce certain mental functions. For this very reason the Jaina thinkers admit both internal and external conditions as the cause of recollection. One without the other is incapable of giving rise to it. However, when the requisite conditions such as the destruction-cum-subsidence of the obstructive veils, observation of similar objects, and the like, are at work to bring the latent mental trace to maturation, the disposition produces recollection. The contents of recollection are expressed by a form of the pronoun 'that', in as much as it refers to our past percepts. Thus, all the cognitions that point to their contents as that jar, that cloth, that ear-ring, and the like, are the cases of recollection. The line that distinguishes recollection from perception is that perception always refers to its content as existing in the present, whereas recollection always has reference to its content as existed in the past.

Recognition is a synthetic judgement born of perception, *i.e.*, direct sensory observation and recollection. It is represented by such forms of deliverance as 'that necessarily is it', 'it is like that', 'this is dissimilar to that', 'this is different from that', and so on.<sup>15</sup> Recognition is a complex mode of cognition. It includes both perception and recollection. Perception is the direct observation of the objects existing before our sense-organs. Recollection is reproduction of the latent mental trace. These two are the conditions of recognition. Thus, recognition is a kind of synthetic judgment. When perception and recollection are combined in a particular form, recognition emerges. As recollection refers to its content by a form of the pronoun 'that', recognition delivers its contents in forms like the following ; 'That necessarily is it' is one of the forms. It is the judgment of identity. All such judgments as 'this is necessarily that jar', 'this is necessarily that cloth', 'this is necessarily that man' are the cases of this type. When the same object is cognised on different occasions, such judgments occur. 'This is like that' is the judgment of similarity. When we happen to come across an object which is similar to another one that has already been experienced, such judgment as 'this is like that' emerges. All such judgments as 'this book is like that one', 'my watch is like that of yours', are the cases of the judgment of similarity. There are certain judgments that

<sup>15</sup> *Pramana-mimamsa*, I, 2, 4.

are just reverse to the judgments of similarity. 'The buffalo is dissimilar to the cow', 'the horse is dissimilar to the ass', and the like can be mentioned as examples of this variety of judgment. This is called the judgment of dissimilarity. There is also the judgment of difference. All such judgments as 'ten is less than twenty', 'five is more than three', 'the elephant is heavier than the camel', are cases of the judgment of difference.

Now, an objection may be raised against the very notion of recognition. We do not come across any phenomenon called recognition, which is given out as an independent category of cognition, as anything different from the two cognitive acts, viz., 'recollection' indicated by the form 'that' and 'perception' indicated by the word 'this'. When both these mental processes are in fusion, we derive the notion of recognition. Thus, strictly speaking, recognition is not a separate factor of our cognition. This contention is not a sound one. Recognition is not merely a combination of recollection and perception but something more. The object of recognition is the entity that stands out as the identity in and through its precedent and subsequent states.<sup>16</sup> This identity cannot be the content of recollection, since recollection cognises only what has been perceived before. As has been stated : 'Recollection cognises only what has been known before and refers to its content as 'that', whereas recognition establishes the identity of a past datum with a present one in the form 'that is this'. Therefore, the content of recognition is certainly different from the datum of recollection.'<sup>17</sup> Nor can this identity be the content of perception which is confined to the present state of an object only. In other words, the province of perceptual cognition is limited to what is actually present and given to the senses. 'That which is in direct contact with the senses and actually present, is directly grasped by the senses of sight and the like.'<sup>18</sup> Hence, the identity of a past object and a present datum cannot lie within the jurisdiction of sensory perception. Therefore, we are justified to conclude that the province of recognition is different from that of recollection and perception. No doubt, recognition is a synthetic judgment born of perception and recollection, but it cannot be regarded as the mere combination of the two, inasmuch as it is a new state of the mind as a unitary cognition.

<sup>16</sup> *purvaparakaradhurinam hi dravyam pratyabhijnansya visayah—Commentary on Pramana-mimamsa, 1, 2, 4.*

<sup>17</sup> *purvapramitamatre hi jayate sa iti smrtih, sa evayamityam tu pratyabhijnatirekini—Tattva-sangraha, 453.*

<sup>18</sup> *sambaddhanvartamanam ca grhyate caksuradina—Sloka-varttika, IV, 84.*



# The Jaina View on Darkness

Himanshu Shekhar Acharya

The Jainas accept darkness (*tamas*) as one of the modes (*paryāya*) of *puḍgala*.<sup>1</sup> *Puḍgala* is one of the five non-soul substances (*ajivādṛavyas*) enumerated in the system.<sup>2</sup> It is found in two forms, *i. e.*, atoms (*aṇu*) and aggregates (*skandha*).<sup>3</sup> Aggregate which is equivalent to the whole of the Vaiśeṣikas is a product of the conglomeration of atoms.<sup>4</sup> Atoms arise only through disintegration of aggregates.<sup>5</sup>

Umāsvatī in his commentary on his own work titled *Tattvārthā-dhigama-sūtra* notes that the four such as darkness, shade, heat and lustre out of the ten modes of *puḍgala* are caused by the transformation of *puḍgala*.<sup>6</sup> Probably this is the reason for those being known as *vikāra* or *paryāya* in the system.<sup>7</sup> Besides, while clarifying the

<sup>1</sup> *sabdabandha-sauksmya-sthaulya-samsthanabheda-tamas-chayatapo-dyotas ca*, *TAS*, 5 : 24 ; *BS*, 5 : 9 : 224 and *US*, 28 : 12.

<sup>2</sup> *ajivakah dharmadharmakasapudgalah*, *TAS*, 5 : 1.

Here the word *puḍgala* consists of two terms *i. e.*, *puḍ* and *gala*, *puḍ* means 'to integrate' and *gala* denotes 'to disintegrate'. *Puḍgalas* according to Jainas are subject to integration and disintegration which result in the creation of bodies. Explaining this Umāsvatī says—*samghatabhedebhyo utpadynte*, *TAS*, 5.26.

<sup>3</sup> *anavah skandhas ca*, *Ibid.*, 5 : 25.

<sup>4</sup> *khando paramanusamgasamghado*, *PS*, 2 : 79.

<sup>5</sup> *bhedad anuh*, Umāsvatī, *op. cit.*, 5.27.

<sup>6</sup> *tamas' chayatapo' dyotas ca*, Umāsvatī's *Bhasya* on his *TAS*, p. 272. For other six modes of *puḍgala* vide *TAS*, 5.24.

<sup>7</sup> *ete puḍgalavikarah*, *SS*, p. 64 ;

.....*puḍgaladavvassa pajjaya*, *BDS*, *gatha*, 16.

For a proper understanding of the status of darkness in Jaina philosophy, we have to be clear regarding the Jaina conception of substances (*dravyas*) and modes (*paryayas*). According to Jaina philosophers each of the *dravyas* mentioned above possesses certain inalienable qualities and again with its qualities it must exist in some state or form. This is its mode of existence or *paryaya*. Due to continuous transformation this mode or *paryaya* is subject to change. At every moment it is destroyed and a new mode crops up. But a *dravya* remains eternal being free from creation and destruction.

necessity of formulating two independent *sūtras* for the enumeration of the modes and qualities of *pudgala*, he says that the qualities like colour etc. (enumerated in the *sūtra* 5.23) are transformed from both atom and aggregate while darkness etc. (enumerated in the *sūtra* 5.24) are transformed from aggregate only.<sup>8</sup>

Vijayalāvaṇya Sūri quotes Syādvādinś saying that *pudgalas* are transformed into light and darkness.<sup>9</sup> During transformation from light to darkness the luminosity of *pudgalas* of light are removed with their substanceness remaining constant.<sup>10</sup>

The arguments of the scholars like Hemacandra Sūri, Vijayalāvaṇya Sūri, Bhavasena etc. go in favour of the positivity of darkness.<sup>11</sup> The author of *BS* points out that the destruction of light transforms into darkness.<sup>12</sup>

Pūjyapāda, Nemicandra etc. hold darkness to be the factor obstructing our visual perception besides being a mode of *pudgala*.<sup>13</sup>

To conclude, *tamas* according to Jainas is a mode of *pudgala* and it can be considered as a substance since a mode (*pariyāya*) is not different from a substance.<sup>14</sup> It is worth mentioning here that *tamas* and *chāyā* are considered as two different entities in the form of two independent modes of *pudgala*<sup>15</sup> while these are accepted as identical by Naiyāyikas. In the texts of *Nyāya chāyā* is used as a synonymn

8 Umasvati, *op. cit.*, p. 27.

9 Interestingly, the gramarians too consider darkness to be caused by transformation of atoms. Bhartṛhari states, *anavah sarvasaktitvat bhedasamsargavrttayah/ chayatapatamah-sabdabhavena parimaninah*, *VP*, 1.110.

10 *dīparupena parinatanam bhasvarapudgalanam tamorupena parinamad bhasvaraparīnamatyagepi dravyatvaparityagat tamaso dravyarupatyaiḥ syādvadibhir abhyupagamad ety asayah*, *STSVS*, p. 121, 1.24-26.

11 Vide *SR*, p. 14 ; Vijayalāvaṇya Sūri, *op. cit.*, *VTP*, p. 252, 1. 9-10.

12 *dīpadivinasasyapi tamisradirupataya parīnamat*, *BS*, 1.3.32.

13 *tamo dr̥stiprativandhakaranam prakasavirodhi, ete pudgalavikarah*, Pūjyapāda, *op. cit.* ; cf. Nemicandra, *op. cit.*, *Bhasya thereon*, p. 47.

14 cf. Kundakundacarya, *op. cit.*, 1.12.

15 Umasvati, *op. cit.*, 5:24.

for *tamas* or *ālokābhāva*. According to Jainas *chāyā* is the form of an object reflected on another substance.<sup>16</sup> It is divided into two types such as one in the form of an envelope of light and other is in the form of image (*pratibimba*).<sup>17</sup> *Tamas* is considered as opposed to light by both Jainas<sup>18</sup> and Naiyāyikas. It may also be observed that the second variety of *chāyā*, i. e., envelope of light resembles by its nature of enveloping the *tamas* of Vaiśeṣikas and Sāṃkhya.<sup>19</sup>

<sup>16</sup> *Ibid.*, *Bhasya* (Hindi Tr.), there on, p. 272.

<sup>17</sup> *Ibid.*, cf. *sa ca dvividha varnadivikaraparinata pravimbamatratmika ceti*, *Pujyapada*, *op. cit.*, p. 64 ; also *Bhasya* on *BDS*. p. 47.

<sup>18</sup> *Pujyapada*, *op. cit.*, p. 64.

<sup>19</sup> .....*guruvaranakam eva tamah*, *Sk, Ka*. 13.

## Abbreviations and Bibliography

- BDS** : *Bṛhadḍravyasaṁgraha* of Nemicandra, ed by Monoharalal Shastri, Srimad Rajachandra Ashram, Agas, 1966.
- BS** : *Bhagavatisūtra* with Abhayadevasūri's com., ed. by N. V. Vaidya, Vijayadeva Sūri Samgha Series : 9, Bombay.
- PS** : *Pañcāstikāyasāraḥ* of Kundakundācārya, ed. by A. Chakravarti Nayanar, Bharatiya Jnanapith Publication, Varanasi, First edition 1975.
- SK** : *Sāṁkhyakārikā* of Iśvarakṛṣṇa with commentary *Sārabodhinī* of Sivanarayan Shastri with *Sāṁkhyatattvakaumudī* of Vācaspati Mishra, Nirnayasagar, Bombay, 1940.
- SR** : *Syādvāda-rahasya* of Hemacandra Sūri, ed by, Yaśovijayajñāni-śvara, Bharatiya Pracya Tattva Prakashan Samiti, Pindwada, 1974.
- SS** : *Sarvārthasiddhi* of Pūjyapāda, ed. by C. S. Mallinathan, Jaipur, 1951.
- STSVS** : *Syādvādatikā* of Vijayalāvaṇya Sūri, a com. on *Śāstravārttā-samuccayaḥ* of Haribhadrasūri, ed. by Pannyāsaśrī Suśīlavijayogaṇiḥ, Sri Vijayalāvaṇya Sūriśvar Jnanamandir, Botad, Saurashtra, 1953.
- TAS** : *Tattvārthādhigamasūtra* of Umāsvāti with his own commentary, ed. by Khubchand S. Shastri, Bombay, 1932.
- US** : *Uttarādhyayana Sūtra*, ed. with a commentary by Jarl Charpentier, Ajoy Book service, New Delhi, 1980.
- VP** : *Vākya-padīya* of Bhartṛhari, ed. and tr. by K. Raghavan Pillai, Motilal Banarasi Das, Delhi, 1971.
- VTP** : *Viśvatattvapraśā'a* of Bhavasena, ed. by V. P. Johrapurkar, Jaina-Saṁskṛti Samrakṣaka Mandala Samgha, Solapur, 1964.

# Gleanings

## *Treasure Trove of Jaina Art and Architecture*

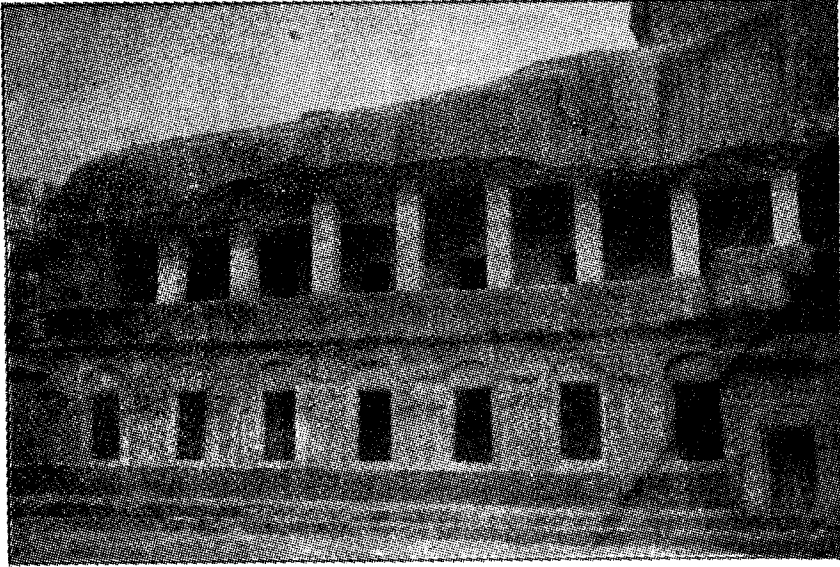
Bibhuti Mishra

Orissa has been a cauldron for brewing of various religious faiths in different periods of its chequered history. Jainism, that thrived here from very early times, reached a stage of efflorescence in the first century B. C. during the reign of king Khāravēla, perhaps the mightiest king in Orissa's history. Today though Orissa abounds in relics of prime Jaina centres, the twin hills of Khaṇḍagiri and Udaygiri, honey-combed with rock-cut caves, occupy the pride of place. Writes Debala Mitra, "Among the Jaina centres of Orissa, Udaygiri and Khaṇḍagiri occupy, the supreme position in the fields of history, cave architecture, art and iconography."

Just about seven kilometres to the west of Bhubaneswar rise Khaṇḍagiri and Udaygiri, the twin hills of tranquility. Known as Kumāra Parvata and Kumāri Parvata in ancient times the hills were an important seat of Jaina religion and culture and the rock-cut caves here appear to have served as the holy apartment houses for the wandering Jaina monks.

It appears that king Khāravēla, a devout Jaina himself, has declared Jainism as the state religion. It is also believed that Mahāvīra, the last of the Tīrthaṅkaras, had visited Udaygiri along with a group of his disciples earlier. Even after the fall of Khāravēla's Mahā-Meghavāhana dynasty Jainism continued to flourish as a popular faith for many centuries, though no other royal dynasty seems to have extended patronage to it.

Khāravēla and his successors are believed to have excavated more than 110 caves at the twin hills for the Jaina ascetics who seem to have looked upon it as an ideal monastic retreat because of its seclusion. The rocks being soft and brittle many of the caves have fallen prey to the assaults of nature. Of the existing 33 important caves Khaṇḍagiri has 15 while Udaygiri has 18. These caves have been excavated at different heights and spots over a period of 300-400 years. "...even if the occupation was not as long as at Ajantā, where we find a 1000 years of artistic activity, Khaṇḍagiri and Udaygiri must have taken some 350 years to create. There is evidence of Jaina occupation from the 2nd century B. C. into the 11th century A. D. perhaps with a gap of a few hundred years between the 2nd century A. D. and the 8th."—says the noted historian Charles Fabri.



*The Double-storeyed Ranigumpa*

Khāravēla's chief queen was reputed to be a patron of arts and is believed to be responsible for the impressive sculptural decoration of the caves. These caves are important in many ways and they constitute an archaeological, historical and cultural treasure trove. Remarks Fabri, "With the possible exception of the much later Jaina caves at Ellorā, the caves of Udaygiri and Khaṇḍagiri hills must be counted as the finest rock-cut works the Jaina community has ever produced. They are not only fascinating as a continuous document for the development of archaic art they also embrace some of the most admirable sculptures of the period produced anywhere in India by any community and bear, in many senses, comparison with the entire development of early Indian art at Bharhut, Sāñci and Amarāvati especially the last."

The caves follow an interesting pattern of construction. They consist of one or more small cells by a pillared *verandāh*, in which shelves have been carved.

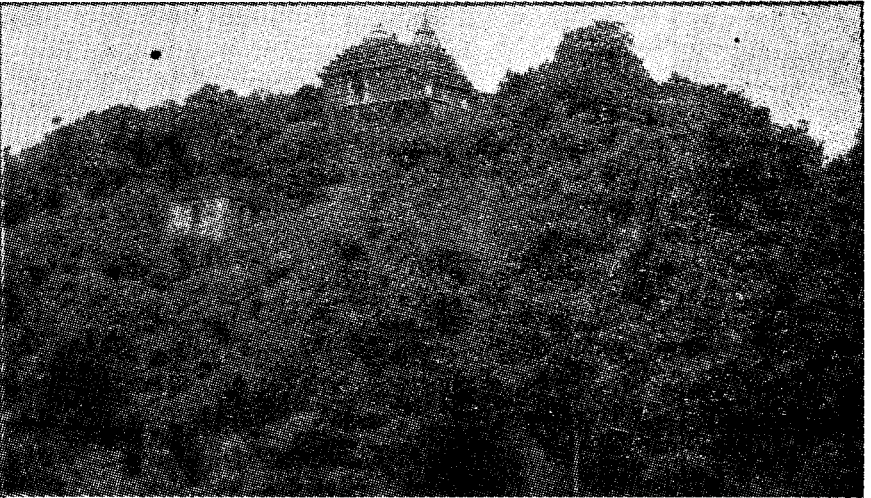
The other famous cave on Udaygiri is Hāthigumpha (Elephant cave) But its fame mainly rests on the 13 years lithic record of Khāravēla's reign that is engraved here, architecturally it is insignificant. This inscription gives us an idea about the contemporary lifestyle, art, culture, religion, welfare measures undertaken by the king, his military

exploits and his passion for music and dance. It constitutes one of the most ancient and magnificent specimens of Pali records found in India.

Khaṇḍagiri, about 4 metres higher than Udaygiri, also boasts of a number of important caves like Navamuni, Barabhuji and the two Totā gumphā (Parrot cave), the last named taking their name from the figures of parrots carved on the arches of their doorways. The Totā caves, like the Rānī gumphā, have excellent relievō carvings on their facades. The hill of Khaṇḍgiri is crowned by a pink Jaina temple believed to be of the 18th century although the main image in marble was installed only about 50 years back. The temple of course, has no architectural merit and the terrace near it, with a number of monolithic miniature shrines, is known as 'Deva Sabhā' or the assembly of gods.

Though tourists throng this little world of bliss all the year round the largest assemblage occurs during a week-long festival beginning on the same day as the celebrated Kumba Melā. An eternal fire is kept burning by (Hindu) sādhus and a dip in a small pool of water known as Gupta-Gaṅgā is considered sacred as it is supposed to have underground link with the holy Ganges.

from *The Hindu*, October 27, 1991



*The Pink Temple atop Khaṇḍagiri*

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